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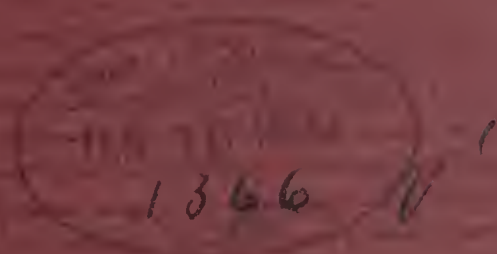


Come, view the face and see the soul
Engraved upon a living scroll.

The Human Face

PROF. A. E. WILLIS,

Author of *Landmarks and Practical Physiognomy*



Price, Fifty Cents.

TO BE able to read faces seems to me as necessary and useful as to be able to read books or letters. The study of the human countenance should form a part of every man's and woman's education; in fact, no education or system of education is practical or complete without it. From the cradle to the grave we have to meet, associate and deal with human nature in all its various forms and manifestations every day of our lives, and to be without a knowledge of the art and science of reading the habits and dispositions of those we are by force of circumstances compelled to come in contact with, do business with or associate with in some way or other, is to render our pathway through life a dangerous and uncertain road to travel. Many a man and woman can trace their downfall in business and social life to a lack of this kind of knowledge. Not being able to read others they have misplaced their confidence, trusted in the wrong person and paid the penalty dearly. Success in any sphere of life depends largely on two things, a knowledge of one's self and a knowledge of our neighbors.

SYNOPSIS.

The Face, what it is and what it Expresses — Voluntary and Involuntary Expressions — Difference between the Face and Skull — Magnetism of the Face — Varieties of Faces — Changes of Physiognomy Produced by Time and Climate — Influences that Change the Countenance — Relations between Face and Mind — Physiognomy and Criminals — The Passions as Pictured in the Face — Why some People are Afraid of Physiognomy — How Persons can Change their Faces — Proof of the Connection between Character and Facial Expression — Distinguished Persons in History and Modern Times — Socrates, his Face and his Character Reconciled Physiognomically — Great Minds and Little Minds — Dull and Sober Minds — A Metaphysical Preacher — How to See Yourself as Others See You — Ugly Faces and Beautiful Faces — Faces that Show Little Conscience — How to Read Faces — Intuition and How to Use it — Muscles of the Face — The Nerves — Action of the Passions on the Muscles — The Eye-ball — City Faces — Religious and Denominational Faces — Color of the Skin, what it Indicates — How the Temper is Shown — Signs of a Slovenly Nature — Incidents on a Rockaway Steamboat — Signs of Diseases — Tobacco, its Effects upon the Skin and Features — Resemblance of the Human Face to Animals — Characteristics Pictured in Faces of the Present Generation — Scythians and Grecians — Influences that Weaken the Christian Church — The Eye and what it Expresses — Colors of the Eye — Varieties of Eyes — Good Eyes and Bad Eyes — Incidents of Persons with Wicked-Looking Eyes — Honesty and its Signs — Signs of a Lying Disposition — Difference between Emotion and Sensation — The Eye-lids — The Eye-brows — The Mouth, what it Reveals — Proportion and Form of the Lips — Kissable Lips — Mean Lips — Why Women have Prettier Mouths than Men — The Nose — Varieties of Noses and what they Indicate — Space between the Upper Lip and Nose — The Chin — Wrinkles of the Face — Smooth-faced People — Smiles, and what they Mean — The Hair, its Quality and Color.

THE HUMAN FACE

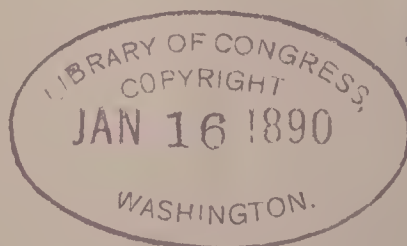
Come, view the face and see the soul
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BY PROFESSOR A. E. WILLIS,

Practical Physiognomist, Phrenologist and Lecturer. Author of a Treatise on Human Nature and Physiognomy.

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Here is a picture that expresses a large soul and heart nature combined. Loving and lovable disposition. The features are beautiful and almost perfect. In the mouth you see the heart or the social and affectional nature, which is evinced in the full, rounding lips. The nose, which is on the Grecian order, shows taste, refinement and love for the beautiful. The eyes, which are large, full, round and open, express inherited soul or spiritual nature, so characteristic of the genuine woman. They also show a ready capacity to receive impressions, both mentally and physically. This is truly a feminine face in features and expression. Not a strong character, but one thoroughly domestic. The happiness of such a character as is here pictured will depend largely upon the treatment received from associates or husband. Must be appreciated, spoken to gently, treated kindly and affectionately. Cross looks, harsh words and coolness of manner would freeze up such a soul.

THE HUMAN FACE.

I.

The human face I love to view,
And trace the passions of the soul ;
On it the spirit writes anew
Each changing thought as on a scroll.

II.

There the heart its evil doings tells,
And there its nobler deeds will speak —
Just as the ringing of the bells
Proclaims a knell or wedding feast.

III.

How beautiful Love's features are,
Enthroned in Virtue's radiant face—
Just like some jewels, bright and rare,
Worn by the fairest of our race.

IV.

But vice and hatred, how they mar
The countenance and form of man —
And from the heavenly land will bar
The face that has not God — in — man.

The human face is a wonderful study ; it is the wonder of all wonders. Heaven, earth and hell seem to come to a focus in the human countenance ; in it are pictured all the passions of the soul, the affections and wickedness of the heart, the thoughts and emotions of the mind. Some of these expressions are transient, flashing in the countenance but for a moment — while others are stationary, forming a part of the natural or permanent physiognomy. Those passions and impulses of the soul and faculties of the mind that are the most powerful and active, mould the face into its fixed form and expression.

As men change in their habits, and direct their thoughts into different channels, and place their affections upon different objects, they not only change in character, but change in form and facial

expression. There are voluntary and involuntary expressions of the face—the latter being caused by the natural character and fixed habits and modes of thinking, the former by the contraction and expansion of the muscles of the face at will. Changes in the character are more readily impressed and observed in the face than in the skull, because the latter, being bone, is hard, and therefore less pliant and susceptible to change, and the action of the will, than the muscles are. In fact, physiognomy, and especially pathognomy, is based upon the muscular and fibrous systems; whereas, phrenology, or that branch of it which relates to reading character by the skull (cranioscopy), has its foundation in the *Osseous* or bony system. Another means of modifying the appearance of the countenance, and revealing temporary or fixed changes of mind and character, is the nerve force and magnetism of the body, which seems to light up the whole countenance, emanate and flash from the eyes in a greater or less extent, according to existing states of mind and body.

The face, then, is the time-piece of the mind; it records its changes and various moods and states with unerring correctness and certainty—but he who would be a correct reader of this useful and interesting time-piece must be a close and careful observer, otherwise he will frequently find himself much mistaken. When we take into consideration the fact that there are no two faces precisely alike, no two expressions just the same among the hundreds of millions of people that inhabit the earth, it is easy to perceive that there is no end to the study of the human countenance.

As time rolls on and changes in the earth and climate take place, new types of faces come into existence, so that the physiognomy of people of this generation differs from that which was characteristic of those who lived a few hundred years ago. And, reasoning from analogy, I think it fair to assume that the people of a hundred years from now will have a physiognomy somewhat different from what we see in this age. I doubt if a few centuries ago there were as many marked distinctions in the physiognomy of people as there are in our day and generation, because now we have not only national physiognomies, but professional, artistic, ministerial, mechanical and business-looking faces. Men have become so devoted to certain lines of occupation, and their minds



EX-GOVERNOR HOYT, of Pennsylvania.

The perceptive faculties are very largely developed in this gentleman. Observe the immense development directly over the nose and eyes, which imparts an observing, knowing, matter-of-fact and practical cast of mind. These faculties are adapted to the study of the natural sciences, the investigation of matter and the ability to judge of the condition or quality of material things. They take cognizance and perceive the nature of that which is outside of man, that which appears to his mind mostly through the sense of sight. The eyes and the percepts are near neighbors ; they work together and are essential to each other's efficiency and perfection. They are to a man's reasoning and intellectual power what the foundation is to a house, and without good observing talent no man can be a correct reasoner. That has been the trouble with several metaphysicians, and, in fact, a good many others in the various professions of life ; they have been thinkers and great theorists but poor observers, hence, their reasoning and philosophy has been false, their ideas of human life and the mind has been as vague and absurd as were the theories of Bishop Berkeley when he taught that what a man sees, such as a chair or table, has no real existence save in his imagination. Men who theorize and speculate in philosophy without carefully and closely observing and individualizing things are like the man mentioned in Scripture, who built his house upon the sand instead of upon a rock. Thinkers need to build their thoughts upon the rock of fact, then their ideas will stand the test of time and succeeding thinkers will not sweep them away as erroneous and worthless. If, however, men use the percepts in excess of their reflectives they are likely to become materialists ; either extreme is wrong and dangerous.

accustomed to move in the same channel of thought and action, as to stamp the peculiarity of such pursuits in their countenances.

Fixed habits, and the constant exercise of certain faculties, will, in time, produce fixed or permanent expressions of the face. As to whether the expression is good or bad, that will of course depend upon the kind of life one leads, the quality of the habits indulged in, and the normal or abnormal use of the faculties and propensities. The perverted or even excessive use of any of the organs of the brain or body will very soon produce an impure, unhappy, or unhealthy looking countenance. People should be very careful not to allow their minds to become too much engrossed upon one subject, whether it be of a moral, intellectual, social or business nature, because such a course will not only narrow their minds and make them one-sided and even prejudiced in their ideas, but leave their faces deficient in expression ; that is, the countenance will not show that variety of expression and strength of character it would if the mind was more generally exercised.

Goethe says : "A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares and duties may not obliterate the sense of the beautiful, which God has implanted in the human soul."

I see a good many business men whose faces show a sordid, stingy, grasping, selfish look ; and were they to adopt the suggestion of Goethe, it would soon improve their withered and troubled countenances. No man can bend all his energies, time and talents to money-making, without injuring the freshness and beauty of his countenance. Like begets like, love begets love, and the study of the beautiful will create beauty in the soul and face of him that adores it. Music, poetry and art lift the soul above the gross things of life, ennoble the heart and beautify the face ; whereas, the engrossing cares of business, and the constant gnawing worm of selfishness, eat out the freshness, sweetness, and contented, happy expression of the face, and, like a leech, suck out the life-blood of the soul.

Yes, the outer covering of the face will always be a true picture of the inner man. The spirit of man must have a breathing place, where it can come in contact with the material world and make its presence felt ; it must have a place of observation, where it can look out upon living, active nature, where it can see and be seen—

and that place is the face ; there mind and body come to a focus, there the material and immaterial come together in fellowship. On the features is written the image of the soul, the longings of the heart—they cannot be concealed ; like murder—nature will out, it will come to the surface.

Some writer has beautifully said : “ Nature will be reported. All things are engaged in writing their history. The planet, the pebble, goes attended by its shadow ; the rolling rock leaves its scratches in the mountain, the river its channels in the soil, the animal its bones in the stratum, the fern and leaf their modest epitaph in the coal ; the falling drop makes its sculpture in sand or the stone ; not a foot steps in the snow, or along the ground, but prints its character more or less lasting—a map of its march. Every act of man inscribes itself on the memories of his fellows, and in his own face. The air is full of sounds, the sky of tokens ; the ground is all memoranda and signatures, and every object is covered over with hints, which speak to the intelligent.”

What a subject for contemplation, to think that our characters are being daily written in our faces, that, to a certain extent, every man is the architect of his own face ! How such a thought must strike terror into the hearts of criminals and the vicious classes of society, and how it ought to fill the souls of good and upright people with joy and hope. How few really good, sweet, pure, intelligent looking faces there are in comparison to the population. The faces of too many tell a sad tale ; they show how much truth there is in the description of the human heart and human nature by that great teacher and religious philosopher, the apostle Paul, when, in writing his second letter to Timothy, he said : “ For men shall be lovers of self, lovers of money, boastful, haughty, railers, disobedient to parents, unthankful, unholy, without natural affection, implacable, slanderers, without self-control, fierce, no lovers of good, traitors, headstrong, puffed up, lovers of pleasure rather than lovers of God ; holding a form of godliness but having denied the power thereof.” What a picture of man and of society as it is to-day ! What a black catalogue of vices to paint their hideous images in the face, distort the features, and mar the beauty of the human countenance ! It is because of the prevalence of these vices that we do not see more sweet, agreeable, and lovely faces. No man can bear the image of the heavenly until these evils are rooted out of the soul,



MAJOR-GENERAL SIR HENRY HAVELOCK, K. C. B.

The Hero of Lucknow, India.

This man was a Christian soldier, as his face and head indicates. What a noble countenance, and what a magnificent head in the top part where the moral faculties are located! Large imitation, creative and designing talent, is shown where the straight line points to the side of the forehead. The expression of the eyes is pure, wise and honest. The nose is long and prominent, expressing a long-headed, courageous and energetic character. The mouth indicates the affections to be warm but pure and refined. Such a face as this would not seek warfare for the love of it; he would prefer peace, but would fight vigorously for right and principle. He was not like Napoleon Bonaparte, who fought for glory and the love of conquest. His temperament is the nervous, and the form of the face pyriform or egg-shaped. Such a form of face and head with such a countenance shows the selfish propensities and appetites to be inferior and held in subjection to the intellectual and moral faculties.

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and good qualities implanted in their places — such as faith, love, modesty, peace, virtue, forbearance, kindness, contentment, patience, affability and integrity ; then will his countenance beam with joy and nobleness, and bear the image of his Creator.

There is a secret consciousness with people that their faces tell the story of their lives, and reflect their characters, and that is why so many are afraid of physiognomy, because they fear it will expose their faults and vices—hence look upon the science in about the same light that a thief looks upon a policeman or detective. To such let me say, if they will but mend their ways and correct their faults, they will soon improve their countenances—then they need not be ashamed of their looks and faces. I never could see the sense of people taking offense at a science for showing them just what they are ; as well get annoyed at a thermometer for showing the temperature of the atmosphere when it is too hot or too cold. If people do not like their own faces, let them go to work and improve them, mould them over as it were, just as a potter does a piece of clay.

Physiognomy is a sort of mental looking-glass, into which people can gaze and see how they look in their inner natures. The fact is, people ought to be thankful to the Almighty that he has given them a means of seeing how their souls look, so that they may be the better able to judge of the state of their moral, social and intellectual life. People with good faces are not apt to be afraid of physiognomy—it is mostly those who have objectionable looking faces, or have some secret vice they fear will be read in their faces ; such persons will pretend they don't believe a man's character can be read in his face, when in their hearts they feel conscious of the fact that it can.

I have already intimated that people can change their faces by force of will and thought. I do not mean, however, that you can change the general form of the face in the short life allotted to man. You cannot change a pug nose into a Grecian, thin lips into thick lips, and large eyes into small eyes, or a long face into a short one ; but you can change the expression of the face, soften the harsh lines, improve the complexion and slightly modify the form ; and, in proportion as you grow and feel better in your inner life, will you psychologically express it in your countenance. Remember, you will look very much as you feel, as far as the expression of

the eyes is concerned, they show the changes in thought and feeling quicker than any other feature, though some people show their feelings plainly in their lips, also, especially if laboring under some sudden agitation.

As a proof of the harmony and intimate relation between character and facial expression, it is only necessary to compare the characters of a few noted people with their faces—or even ordinary persons.

William, Prince of Orange, whom a portion of the English people welcomed to their shores to deliver them from the despotic rule and misgovernment of King James the Second, had hard and sober features, and his character corresponded with it. Those strong, sterling qualities which he possessed, and which fitted him to be a conqueror and ruler, were expressed in his countenance. After he ascended the throne, however, there was considerable dissatisfaction among the aristocratic class, because he lacked those social and graceful characteristics which are so essential in court circles and dinner parties; hence he was not a good entertainer like our President Arthur, who has surpassed all previous presidents in the White House as an entertainer. He was too stiff-set, cold and rigid—sort of cast iron in his make-up—to suit the society people, hence they felt sorely disappointed. Now the fact is, if he had possessed the qualities which they wished he possessed, and the genial, pliant, affable face to correspond with it, he never would have conquered the forces of King James and ascended the throne of England. Two such opposite characters are not found in the same person.

Take the Duke of Wellington for a similar but more marked illustration; note the iron will, the stern, serious, contemplative, determined, never-surrender expression of his face, which was so forcibly illustrated in his life and character. Only such a face, with its accompanying cool, collective, mathematical mind, could have been the hero of one of the greatest battles in the history of the world. Had he possessed more courtly manners and a society cast of mind—a sort of dude nature, for instance—Napoleon would have been the victor, and the political and religious atmosphere of Europe, if not its geography, would have been different from what it is to-day. And yet Wellington, with all the renown and glory which he won in that terrific contest, which so endeared him to the hearts and memories of his countrymen for a time, was finally de-

tested, and became an object of hatred to the working classes of England; so much so, that he was compelled to place iron shutters or bars in front of his windows, to protect them from being broken by the angry mob, because of his harsh measures and unyielding manner of dealing with them. As a general, fighting for the rights and defense of his country, his face and character served a good purpose; but when he came to occupy a position among his own people, where affection, kindness, sympathy, and a disposition to be yielding and accommodating were necessary, he was in the wrong place—his face and character were not moulded for that position.

George III., king of England, had a stubborn, headstrong looking face, and such was the character of this foolish king, that his obstinacy and stupidity cost England the loss of one of her fairest possessions—the American colonies, now the United States.

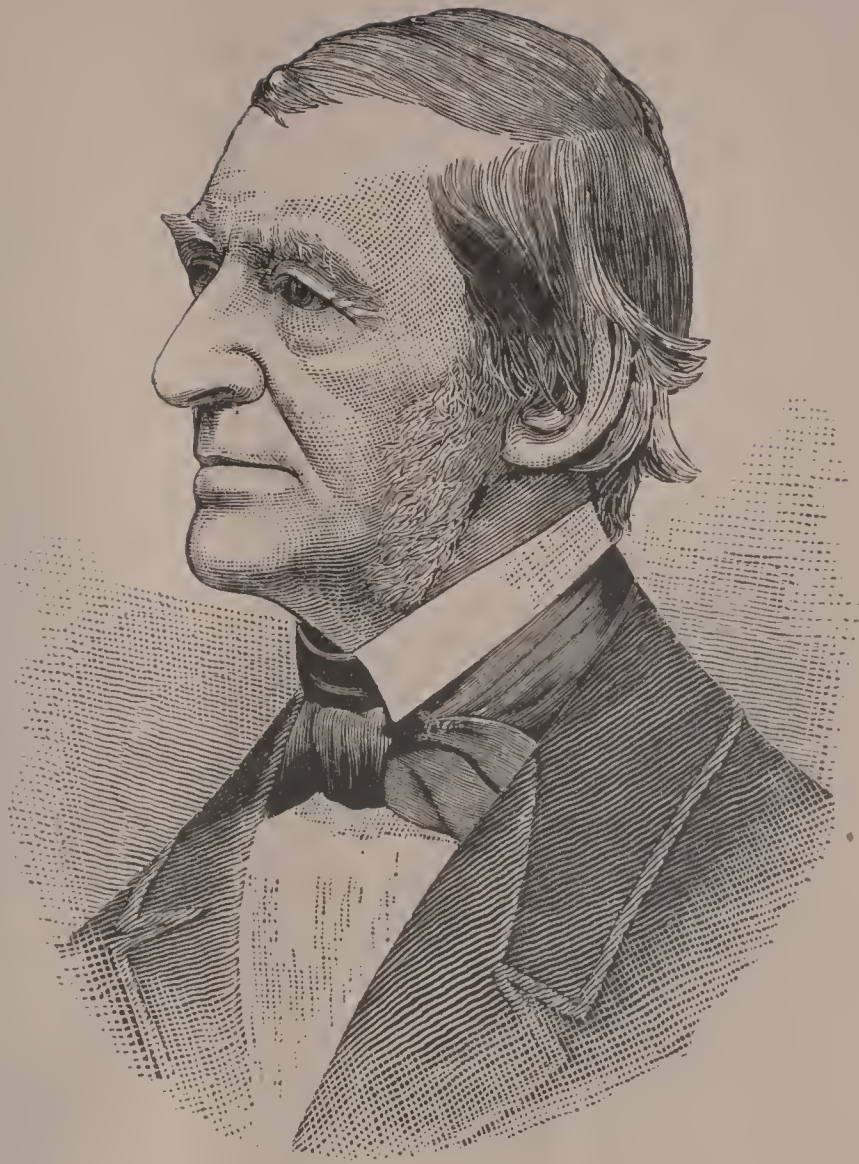
General Grant has a face showing a sort of bull-dog persistence, a mouth showing a certain kind of self-control and ability to control and manage others, with a disposition to be non-communicative and not over sociable; a nose showing enough combative spirit to resist, defend and fight. All of these qualities were very well for the field of battle, but General Grant had not the right kind of a nose for speculating in Wall street, and so he got worsted in the attempt. Had he exercised as much, or probably half as much, common sense in business matters as he did in the war, he would have settled down and spent the remainder of his days, after returning from his tour around the world, in quiet life. He had received all the honors any human being is entitled to, but, like a good many others, he didn't know when he had enough.

John Bunyan, that great sinner and great saint, has a face that shows a two-fold character — two natures that must have been constantly at war with each other during his whole life. Only such a compound nature of good and evil, with the good finally in the ascendancy, could have produced such a character. According to the pictures of him, the lower part of his face, especially the mouth, shows sensuality, while the upper part, especially forehead and front top of head, reveal that powerful, creative and imaginative mind, with high moral susceptibility, that seemed to ally him to the angels and served to immortalize his name.

Byron, the poet, possessed, in some respects, a similar two-fold nature, though there may not be much similarity of likeness, and had he received proper treatment in early life when at school, had his affectional nature been educated and directed in the right way, and he had loved and married early in his career a good, true, warm-hearted and pure-minded woman, I doubt not but he would have been not only a great, but a good man. His heart nature was in excess of his moral and religious nature, and his face shows it. That heart nature being perverted, it caused him to breathe impurity and bitterness into some of his poems. But for all that Byron, in my judgment, is the sweetest, most graceful and truly poetical writer in the English language. Byron's face, poetry and character are in harmony.

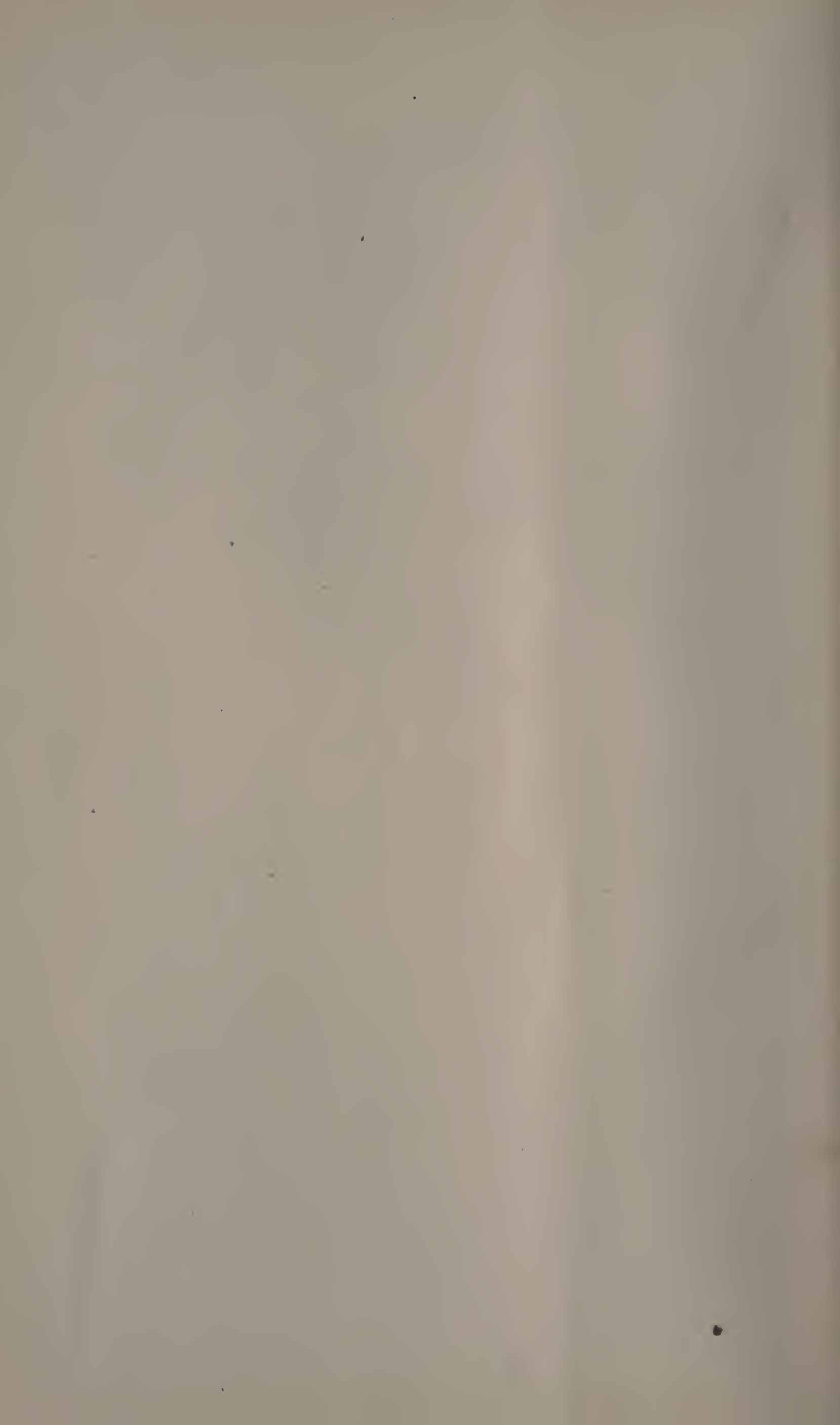
Look at the beautiful face, form and expression of Raphael. Was it not a true picture of his beautiful and talented mind that transferred to canvas those creations of imagination and colors that produced some of the finest and greatest paintings the world has ever seen? A foreign writer has penned a beautiful paragraph which seems somewhat descriptive of Raphael's mind speaking through his body: "Imagine to thyself the most translucent water flowing over a surface on which grow beauteous flowers, whose bloom, though beneath, is seen through the pellucid waves; even so it is with the fair flower of the soul, planted in a beauteous body, through which its beauteous bloom is seen. The good formation of a youthful body is no other than the bloom of ripening virtue and, as I may say, the presage of far higher perfection; for as before the rising of the sun the mountain tops are gilded by his rays, enlivening the pleasing prospects and promising the full approach of day, so also the future maturity of an illustrious soul shines through the body, and is to the philosopher the pleasing sign of coming good." Contrast the face and character of Raphael with the sensuous gourmand Emperor of Rome, Vitellius. What a beastly, animal-looking face he had, and how it harmonized with his sensual nature.

There has been considerable discussion in reference to the face and character of Socrates, that great Athenian philosopher and sculptor. He has been looked upon as a sort of contradiction to physiognomy because his face was so ugly and his mind so brilliant and character so good. Not only was he ugly, but we are told he



RALPH WALDO EMERSON.

A good specimen of the New England type of face. Note the sharp, clear cut and finely-formed features, also the thin and angular form of face. The nose especially portrays his Yankee characteristics. It is prominent, long and pointed, slightly drooping at the point, and looks as if it was searching after something or hunting up new ideas. In the absence of other features his nose alone would indicate him to be a man of sober thought, inventive and fertile mind, refined and æsthetical. His lips express a firm, resolute, precise and exact character, having much self-control and not inclined to talk unless he has something to say and then to the point; shows the nature to be cold rather than hot, intellectual rather than social; his intimate friends and associates being few and well chosen, rather than many, of all sorts and varied dispositions. The chin evinces will power and mental force, a positive rather than a negative character, and a nature that will persist and persevere in what the mind undertakes to do. The eyes reveal a quick, sharp, clear, penetrating mind, having considerable tact, wisdom and shrewdness in dealing with human nature. Can see into and comprehend things at a glance, and readily discern the condition, state or quality of persons and things. The fullness under the eye indicates a good flow and command of language, but the eye being smaller and the lips thin it is better adapted to writing than extempore speaking. That sharp, thin layer of skin drooping over the eyelashes, forming a straight line and sharp angle with the lower eyelid, is the sign of tact, wisdom, policy and shrewdness, imparting a sort of sharp, eagle cast of mind. The wrinkles running up from the root of the nose show him to be a close and intent thinker, and the slightly receding forehead mark him as a practical matter-of-fact and common-sense man. Though æsthetical, he is not sentimental, and his mind naturally inclined to facts instead of fiction; with him, or any similar face and head, life is a reality, not a dream.



had a dull, stupid-looking countenance. Alcibiades, who was well acquainted with Socrates, says he resembled the figure of Silenus, and Winckelmann says that it would be difficult for a human being to look more debased than in the figure of Silenus. Now, it appears to me, this apparent inconsistency in the face and character of Socrates is easily explained. He was the son of common parents—his father was a sculptor, hence, a working man; his mother was a midwife. Physically he inherited a common and mean-looking organism; mentally he inherited the talents of both parents. He was no mean sculptor, for in Athens some of his workmanship or statues were to be found among those of the greatest masters in the art. Then he would often say of himself that he exercised the function of a midwife with regard to the mind in making it bring forth all its thoughts. Here we see the operation of the laws of nature in regard to hereditary descent, and the somewhat peculiar, though natural, manner in which a compound nature and character is produced that seems to be inconsistent and at war with itself. Such was the case with the apostle Paul, who had a thorn in the flesh, and whose life and character was one of conflict. The activity of the mother's mind in her calling and the study of anatomical principles and art necessary in the father's pursuit just previous to the conception of Socrates was evidently the cause of his powerful mind. But the parents being plain, common-place people, and probably possessed of ordinary features themselves, Socrates was born ugly in person, but handsome in mind. Then, I judge, the ugliness of Socrates was in the lower part of the face, the upper part, beginning with the eyes, showing the profound thinker and reasoner, blended with a large amount of wit, from which sprung his irony that enraged his conceited enemies and baffled the furious temper of his wife, who one day emptied a pot of foul water upon his head, at which (according to Rollin, the historian,) he only laughed, and said, "So much thunder must needs produce a shower"—and, by the way, it does seem strange that the greatest intellects frequently select the most miserable specimens of feminine gender for wives, though we are told Socrates did it on purpose to cultivate his patience and enable him to school himself; and that may account somewhat for the apparent inconsistency of his face and character, for a woman will sometimes get a man all mixed up and turn him

inside out. Though Socrates was cheerful, companionable and witty, he was neither frivolous nor funny; hence, cared little for theatrical plays, especially comedies, he being of too serious a nature and too reflective. Besides, whenever he wanted a change of entertainment his violent and fantastical wife provided it for him. He got all the comedy and circus he wanted at home.

Great minds, however, can entertain themselves. They don't need plays to amuse them; only lighter minds want comedy and the sentimental love trash generally put on the stage. Again, I believe the face of Socrates improved in looks as he advanced in years and thought, just like D. L. Moody, the evangelist of our own day. When I first saw Moody, several years ago, in Chicago, I thought he had the most conceited animal looking face I had seen; but when I saw him again, several years afterward, in Saratoga, I was immediately struck with the wonderful change in his face, his countenance having grown more spiritual through the influence of his mind and character. To recapitulate, in reference to Socrates—his parents were persons from the ordinary walks of life, and, most likely, of common mien themselves. He sprung, as most great men and women do, from humble origin. They were industrious, but evidently neither his parents nor grandparents were cultivated or polished with those physical and mental graces, which render some people good looking and charming; hence, he naturally inherited a very common face, but, through the law of mental transmission, he received a giant intellect through the activity of the minds of his parents before his birth, and, had Socrates lived to be two or three hundred years old, his face and features, through the intellectual and moral forces working within, would have been wonderfully improved from what they were in his early manhood, because whatever baseness there was in him, and which a portion of his face expressed, it was kept in subjection and gradually rooted out through his superior mind. Had he allowed the animal part of his nature to get the ascendancy over his intellectual and moral, as thousands do, then the lower part of his face would have been the true index of his character; the reverse being the case, the upper part of his face and head was the index of his known character and life. If, however, the picture I have in my possession, which was taken from an exhumed bust, showing him in his old age, is a correct likeness, there was cer-



REV. ROBERT S. MACARTHUR, D.D.,

PASTOR OF CALVARY BAPTIST CHURCH, Fifty-seventh Street, between Sixth and Seventh Avenues, New York City.

At the present date of writing (1889) he has been pastor of this church nearly twenty years, during which time the growth of the church and his pastoral career have been remarkably successful. He is a man possessed of a good degree of self-control and a wonderful amount of tact which produces common-sense, an article much to be desired in this sensational and at the same time practical age ; and a quality of mind which frequently prevents persons from falling into grievous errors in the management of human affairs. Tact, in its worldly sense or perverted condition, is akin to policy and cunning, but used in connection with the moral and religious faculties, renders a man as “ wise as a serpent and harmless as a dove.” He has the keen, discerning, perceiving, planning and managing eye of the statesman, and would not have been out of place in some prominent position connected with the government of the nation. It is this talent or peculiarity of mind and

character, combined with a bland or affable manner of address, that has enabled him to live at peace with his flock. Few ministers, comparatively speaking, possess the tact, judgment, managing and organizing ability that this pastor has displayed. His tact, foresight, and managing ability were illustrated in a very practical way when he raised at a single church-service eighty thousand dollars to liquidate the remaining debt of the new church building which was erected in 1883. This tact or wisdom I have emphasized so much, and which is indicated physiognomically in the sharpness of the upper eyelid, he frequently manifests in his ready capacity to divine and interpret the meaning of passages of Scripture, or of the intent of State and National laws, and likewise serves him in easily discerning the motives, designs, and characteristics of the persons with whom he comes in contact ; imparts to him a quick understanding of their characters and how best to manage, control, or deal with them. Though a man of very approachable nature and easy manner in conversation, he has considerable self-respect and dignity, with which he especially adorns the pulpit. This is another element in his character which has contributed much to his success as a pastor. The man who does not respect himself and his calling need not expect that others will.

Dr. MacArthur's manner of utterance is measured, deliberate, and clear and strong in tone. When enthusiastic on any subject, his speech bristles with the earnestness and intensity of his thoughts and feelings.

His face has the oblong form—that is, long and of about equal breadth from the hair to the chin. This form is often found in persons of marked ability, or who are successful in their undertakings. A Scotch-Canadian by birth, given to plain and simple habits of living and possessed of a good constitution, with the motive-mental temperament in the ascendancy and the vital next, he can endure considerable labor and readily recuperate from temporary exhaustion of nerve-force and vitality.



EDWARD B. HARPER,

PRESIDENT MUTUAL RESERVE FUND LIFE ASSOCIATION, New York City.

There are various types of business men, just as there are different types of actors, artists, lawyers, and preachers. Men differ in their methods of doing business as well as their manner of making money. One man makes money by speculation, another by the ordinary and established means of trading, and another by venturing into some new enterprise and creating a demand for some new thing. The subject of the above illustration is one of the latter kind.

That class of men who accumulate a moderate amount of wealth through a close, stingy way of dealing and living, who never spend a cent more than they are forced to do, are not the pioneers of any new field of commerce. He who launches out from the ordinary business channels and creates or establishes a new industry, must be a man of liberal mind and generous nature, willing to give and risk as well as make. The miser who is always

willing to make and to feed off the misfortunes of others, but never wants to risk anything, will want to have one hand on the bird's tail before he can reach out the other to catch it.

Mr. Harper is a liberal-minded man, good-natured and large-hearted ; fond of a social time and the good things of life ; a happy, cheerful, hopeful, genial soul ; willing to spend money and take a certain amount of risk in order to make more, and I venture the assertion—judging from his facial appearance—that, giving to any benevolent or religious object he is interested in will afford him real pleasure. Some men give reluctantly ; with such, parting with their money is like pulling out their eye-teeth. While this gentleman owes much of his success to his own energy, pluck, perseverance, tact, and managing ability, he has much to be thankful for in the way of a strong, vigorous, healthy constitution, and a bright, clear-headed, wide-awake business instinct which he has inherited from his ancestors. He is a well-balanced man, physically and mentally considered ; has large reasoning and planning ability, enough secretiveness to keep his own counsel, mind his own business, and watch his own interest, and sufficient mathematical talent to figure out correctly and safely business problems in all their intricacies. It is the combination of reason, calculation, secretiveness, tact, quickness of thought, and a well-balanced organism that makes him a good business organizer. Mathematics play a very prominent part in the management of business and human affairs generally. The science is co-existent with the universe itself, and any legitimate business organized in accordance with the law of supply and demand, and conducted on mathematical principles, is sure to stand the test of time with all its changing vicissitudes.

In the realm of art and literature genius is king, but in the world of business it is mathematical precision and exactness that win the battle. The great battle of Waterloo was a conflict between genius on the one side and mathematical principles on the other, in which the latter won, because allied to planning, managing, and organizing ability ; and success in a battle, like success in business, depends more upon this quality of mind than it does upon genius. Yes, business is a science which every young man ought to learn ; and he can well afford to spend a year or two in a good business house, even if he has to work for nothing, that he may become familiar with business rules, principles, and usages. Never have I been more impressed with this idea than in the last few years, since I have been studying business men and business life in New York City.

tainly not very much of the sensual or passionate nature in him at that period of his life ; but a plain, frank, unassuming, almost child-like nature, with a tremendous intellect and a large amount of self-control. Only the eyes show traces of the passional nature, but, it is doubtful about the likeness being correct, especially when copied and enlarged from a bust. That he had some of the base traits of character in him at one time is evident from his own statement to his disciples, who were enraged when Zopyrus, a physiognomist of that time, pronounced him to be stupid, brutal, sensual, obscene and addicted to drunkenness. Said Socrates : " By nature I am addicted to all these vices, and they were only restrained and vanquished by the continual practice of virtue ;" and, I might add, by his superior reason and watchfulness over his own nature. What a pity that more people do not watch and study their own characters as did Socrates. Were they to do this half as much as they watch and pry into the characters of their neighbors, society would be much better than it is.

Again, it is a mistake to suppose that a dull, sober, inanimate expression belongs only to stupid and inferior minds. I know a minister who has one of the clearest and sharpest metaphysical minds I know of, who has a sort of boyish, know-nothing look to his face, that is, to the ordinary observer, especially when his features are at rest. When a person has cunning, expressive eyes, with a cheerful, lively nature, they look smarter or brighter than they really are, whereas, persons who have not this cunning and cuteness in their make-up—and few, if any, great minds have—they are apt to have a dull and sometimes half-foolish look. Cunning, secretiveness, evasion, etc., belong to inferior minds and animals that accomplish their purposes and make their living by strategy and deception. Really great minds do not need it ; they work out their plans and secure results by force of mind. This is why Socrates had a dull, stupid looking countenance, and did not care for theatres. He had little or none of that cunning, artful, evasive, deceitful and mercenary nature so prominent in the actresses and the theatrical class of people. So much then for the great Grecian heathen philosopher, whose knowledge, frankness and loyalty to truth cost him his life. I might go on and enumerate hundreds, yea thousands, of distinguished men and

women, to show that their faces and characters corresponded; but to do that would be like writing the history of the world.

If, however, the reader is anxious to see clearly the influence of mind and habit on the face, and to convince himself that a man's face never lies, I suggest an occasional careful study of your own features and especially that sort of psychological expression emanating from the countenance, particularly the eyes. To do this properly you will find the looking-glass very useful, and a picture taken at different periods of your life, say a few years apart, and if your life and character has been one of progress or retrogression, or marked changes in any way, I imagine you will be pretty thoroughly convinced that face and character are very intimately related — that the former is the expression and image of the latter. When a man looks at himself through his imagination and vanity he sees himself through colored glasses and gets a false view, but when he looks at himself in the glass with an honest, critical, investigating mind he is more apt to see himself as others see him. I know that to some people the looking-glass adds to their vanity, but that is because they do not use it rightly; they do not gaze on their faces for the purpose of self-study and investigation; they stand before the mirror with proud hearts and vain imaginations, and knowing very little about physiognomy and thinking about it still less they of course fail to see themselves in the right light. People, then, should use the looking-glass as a means of studying their own characters and watching the progress of their minds, or it may be the degradation of their passions and the corresponding changes of expression in their faces. Thus used the mirror will prove a blessing by causing the face to become a moral incentive to its possessor.

It must not be supposed that because a man has a common face with one or more ugly features that he is a know-nothing, or has an ugly character—it may be the case or it may not; as a rule, beautiful features and persons are not noted for great talents; genius more often resides behind plain features and homely looks. It is true that vice and ignorance deform the face, and virtue and intelligence beautify it, but while there are plenty of homely faces with good hearts behind them, there are also a great many pretty faces (that is, pretty to those who do not read them physiognomically) that have very little talent and not much morality. For



LUCRETIA MOTT.

A pure facial expression. Intelligence, goodness and a friendly, sympathizing nature are strongly marked in the above face. The mouth denotes sweetness of temper, refinement, self-control and a happy frame of mind. In the eyes thoughtfulness, reflection, earnestness and seriousness are plainly pictured. The full, broad, high forehead shows the literary, philanthropic form of head, which, combined with her piety, has made her famous. Contrast this facial expression and form of head with that of Ingersoll's, or any skeptic or infidel you may know. A mere novice in physiognomy can readily discern the difference in character as expressed in the face of Lucretia Mott, and that of the young woman opposite page 44. Nor has the difference in age anything to do with the pure and impure expressions; the only difference in reference to age and youth being that in an old person the natural character is more strongly fixed and engraven upon the features, whether it be good or evil.



ROBERT INGERSOLL.

He is a person of large vital force and chest capacity; great intellectual power and command of language; hence his oratorical talent with which he moves and influences his audience. He is much better adapted, however, for a politician, than a theologian; for the simple reason that he is decidedly deficient in religious or spiritual nature and mental imitation. A Christian imitates and conforms to the life and character of Jesus Christ; Ingersoll has no desire to imitate anybody. Observe the rounding or sloping off appearance at the side and top of the head, just where the hair stops. Physically considered, he is a splendid animal; but round, fat, pudding-faced people are not generally noted for piety. He is a man possessing a good degree of veneration, but more firm and positive in character than submissive or yielding; has a strong social nature; is good-hearted and liberal, but more liberal to himself and human nature than to his Creator. The spiritual life and nature not being so strongly developed as the animal and intellectual, he is well constituted to enjoy the good things of this life and world.

Ingersoll has unquestionably advanced some sensible ideas that may tend to modify some of the extreme rigid orthodox teachings of the past; but he has evidently jumped from the frying-pan into the fire, by leaping into extreme liberalism, which is always willing to have a heaven, but dislikes the idea of a hell. Poor, selfish, human nature always loves whatever is pleasing and agreeable, but hates the opposite. Who ever heard of a man who had any objections to there being a heaven, or to going there himself. Men and women object to the idea of hell, or future punishment of any kind, because it does not harmonize with their conceited and selfish natures.

instance, pretty faces with fair and light complexions have very little strength or depth of feeling, and very little conscience ; they dislike to work hard for money — it must come to them easily ; it matters little how they come by it so long as they get it. Their character and mind is shallow, and having little intensity of feeling or passion they live on the surface ; all there is of them you see on the exterior, and their hearts, if they have any, are difficult to find. But persons with plain faces, more prominent or strongly marked features, and deeper color to their complexion and hair, you will find to possess more practical worth, more talent, more affection and more piety. The more depressions, elevations and deep lines there are in one's face, the stronger and greater variety of character will be manifest. But if the features, especially the nose and mouth, be small, and the face smooth and rounding, without wrinkles, you may expect to find little character, talent, emotion or feelings ; their thoughts and desires will be of a selfish nature.

There is a certain kind of plainness or ugliness that belongs to stupidity, ignorance and immorality ; there is another that belongs to the good, noble and useful class of people. There is a kind of beauty that simply tempts and allures and is almost worthless, while another kind bespeaks culture, sweetness of soul, intelligence and goodness ; each has its own language and can be easily read by an experienced eye. A good many people in trying to read such faces make mistakes and then blame the science, and declare it is not a science, when the whole trouble is with themselves, because they do not understand the signs of character nor their rules of application. There is a maxim I learned when a boy that is applicable to character reading, viz.: "If at first you don't succeed, try, try again." You cannot expect to learn to read faces correctly without considerable study, practice and experience. There may be here and there a person born with natural talent who will be able to read faces and heads with little difficulty and with little instruction, but the most of people will have to learn to do it by study, teaching and perseverance ; just the same as they become proficient in other branches of knowledge.

It is a good thing for a person to be susceptible to what Lavater calls "physiognomical sensation" ; that is, being sensitive to the looks and expressions of other people's faces, and to the nerve force emanating from their bodies. It prevents a man from being

ensnared and captivated by the charms of a wicked person and frequently from being imposed upon in business transactions. Were people guided more by these sensations and a knowledge of physiognomy, there would be fewer divorces and less crime and misery. Every face is an open book in which is written the character of its possessor, and it is a great pity more people do not learn to read it scientifically.

When you see a man's face that does not please you, even though he may never have done you an injury, the safest way is to break with him before it comes to that; drop his acquaintance or society or business relationship, as the case might be. Many a quarrel and murder would be avoided if people acted on this principle, and the law courts would have less business and the jails fewer occupants. If you were about to drive over a railway track and a train was approaching a few hundred yards off, the safest plan would be to stop until it passed, even though you apparently had plenty of time to pass over, because your horse might take a notion to balk or your harness or buggy might give out somewhere just at that moment; then you and your horse and carriage would most likely get smashed to pieces. Deal cautiously, then, and keep at a respectable distance persons whose appearances are not pleasing and congenial to your nature, for though they may be good and true-hearted to some people, it does not follow they will be to you, because your nature and theirs may not be in harmony. A good face is an inspiration to the one who beholds it; a countenance that reveals power awakens reverence; the face that expresses love begets love, and the face that looks mean and hateful engenders dislike in the observer. It therefore becomes the duty of every person to render and keep the expression of his face as pure and attractive as possible, to jealously guard against any influences or habits of mind or body that will deteriorate the features and detract from its natural appearance.

The human face has thirty-six pairs and two single muscles, the most active and impressible of the whole organism, which, in connection with the ramification of the nerves of sensation, is what makes the face so expressive and impressive—a sort of living battery. Mind acts upon the nerves and the nerves upon the muscles, and they in turn upon the outer covering of the body—the skin; thus it is that the character and physical condition of the person

becomes fixed or temporarily expressed in the face, according to the frequency and duration of the various thoughts and feelings. The nerves feel, but the muscles do not ; they act, and by their contraction and expansion change the expression, and herein lies the art of the actor and imitator in being able and knowing how to use the facial muscles to produce a certain character or appearance. Some people have a higher development, a finer and more flexible quality of muscles than others. This, also, is very essential to the actor and musician, in fact, music, oratory, sculpture, mathematics and acting are associated with the muscular system. The more violent a man's passions are the more marked and distinct will be these signs, and the oftener and longer they are indulged in, of course, the quicker will they leave their imprint in his countenance. Violent or enraged passions distend the muscles, but the stiller passions, such as despair, envy, fear and agony, contract the muscles. A happy, hopeful, jovial, active, healthy nature may also distend or relax the muscles, whereas gloom, disappointment, trouble, laziness and ill-health will contract the muscles. To illustrate: there are two muscles to draw the corners of the mouth upward and one to draw them downward, and when a man feels happy and merry, so as to laugh, he, by that act, distends the muscles surrounding the mouth and draws the corner upward and backward, but when he feels sour, depressed and out of humor the corners of the mouth droop or are drawn more together, showing the contraction of the muscles. The muscles controlling facial expression and the voice are voluntary, that is, they act under the control of the will, but those that are associated with the functions of the heart, lungs, stomach, etc., are involuntary, that is, act independent of the will or thought of the person.

The eye-ball is surrounded with muscles, and the optic nerve passing into it from behind expands over three-fourths of its interior ; hence the eye is admirably adapted to express the thoughts of the mind, the feelings of the heart and the passions of the soul. The optic nerve is the means of communication, the connecting link between the outer world and the brain, and the telegraphic wire, as it were, by which the emotions of the mind and brain, and excitement of the various phrenological organs, are transmitted to the eyes to impart their respective expressions. As to the apparent difference in the size of eyes, that is due chiefly to the eye-

lids. When wide apart they make the eyes look large, when partially closed they look smaller. The eye is a remarkable feature, not only on account of its wonderful structure, but because of the work it performs and the uses to which it is adapted. It is the medium through which most forms of knowledge enter the mind, for what we see and read goes a long way towards making up our education. Through its instrumentality an image of every object and thing of a material nature is transmitted to the brain and mind, and through it, also, most of what transpires in the inner man is revealed to the outer man. Body and soul meet together in the human eye, the existing spiritual and physical conditions are expressed there, even the magnetism of the person seems to peep out and flash from that indescribable orb. In fact, the eye is a little world itself, and whoever undertakes to read it, to fathom the depths of meaning therein expressed will find he has a life task before him.

I have already intimated that every nation and almost every age has its typical face; even different sections of a country, and sometimes cities, will have their peculiar countenances, according to the habits, customs and occupations prevalent among them, as well as their local climate.

New Yorkers, being a money-making, fashionable and theatre-going people, have a physiognomy to correspond; and I can assure the reader that the typical New Yorker has anything but a pious, godly looking face. Men and women who devote their minds and energies to wealth, pleasure and fashion, will be too selfish and worldly-minded to cultivate the moral nature sufficiently to express itself in the face.

There is a business physiognomy, a fashionable physiognomy, an amusement-loving physiognomy, an educational physiognomy, and a religious physiognomy. All these types of faces will be found in New York, but the three first named more properly belong to the typical faces.

What I have said of New York faces may be largely applied to the citizens of Chicago, only that the difference in climate makes a difference in their complexions; and New York, being an older city, there is more wealth, fashion and luxury, and a more marked and decided physiognomy. As to which city contains the most vice, irreverence and general cussedness, in proportion to the pop-



On another page of this work I have a cut giving a front view of what I call the devil's eye; in this engraving there is a side view of an eye of the same species. This is an artful, evasive, deceitful, lying, immodest and immoral eye; its very expression is suggestive of insincerity and wickedness. These qualities are shown in that fullness and prominence between the eye-brow and upper eye-lid. Such eyes do not evince a deep, strong, far-seeing and far-reaching mind; their talent lies in present or momentary wisdom and tact, being cunning and able to shift, evade or do the best thing for the time being or in moments of surprise. Such eyes and their characteristics are allied to subtlety, and work in harmony and for the benefit of the animal instincts and passions; they do not belong to strong, powerful or honest natures, nor are their characteristics conducive to the growth of the moral faculties and spiritual nature, neither are they companions or accessory to the intellectual faculties; in fact, they seem to supply intellectual deficiencies, especially in the brute creation. For other points on this kind of eyes see my *Illustrated Physiognomy*. The mouth has also a common and fast look; it is not well formed, the upper lip projecting over the lower and somewhat curled up. Disproportion of the lips is described elsewhere in this work. There is a pleasant and pleased expression to this face because simulation is another element in the character of such eyes, and like the cat can look winsome whenever it is policy for them to do so, whether they feel so or not.

ulation, it will require a wiser head than mine to decide ; but a detective once told me that New York could beat the world for skins.

Bostonians have their physiognomy also ; they have a more intelligent and refined countenance than the people of Chicago and New York, but the Bostonian has more of that close, stingy expression in his countenance than the New Yorker. The former is liberal in sentiment, but the latter is more generous in money matters—he is selfish in making, but liberal when it comes to spending it.

The Baltimoreans have beautiful but cold looking faces, and the Philadelphians conservative, indifferent, staid looking countenances.

The various religious creeds have their respective physiognomies ; there is the Quaker face, the Roman Catholic, the Methodist, the Presbyterian, the Episcopalian, the Universalist, and the Baptist and Congregationalist. The two latter are very similar ; the one being dipped and the other sprinkled does not make any difference in character or face, since their form of government and mode of worship is similar.

Presbyterians come next in similarity, only that there is a colder, sterner, and more severe expression to the face of the latter. It is this sect of religionists that are opposed to music in their churches—or rather, a part of them ; that class particularly, that has sober, harsh, dried up looking faces, with their heads running up high in the back part. They are so extremely orthodox that they see only the most rigid side of everything pertaining to human conduct. Justice fills up the center of their visions, with mercy slightly illuminating the outer edge. They seem to see farther into and know more about hell and future punishment than they do of heaven and future happiness. Were they to change their religious sentiments, and look on the bright side of the picture, they would have a religion with more calm and sunshine and less storms and clouds ; they would have sweeter and more lovable looking faces, and thus win and save more souls.

There is more heart sociability and warmth in the face of a genuine Methodist than any of the others, but there is also more

conceit, excitability and amateness expressed there. It is because Methodism is a warmer religion, and appeals to the heart, that so many are attracted to it, especially young people.

The Universalist and Unitarian face shows more of the sympathetic, kind-hearted, large-hearted and agreeable nature; they are the opposite to the Presbyterian countenance.

The Episcopalian shows more dignity, formality and fashion in his face.

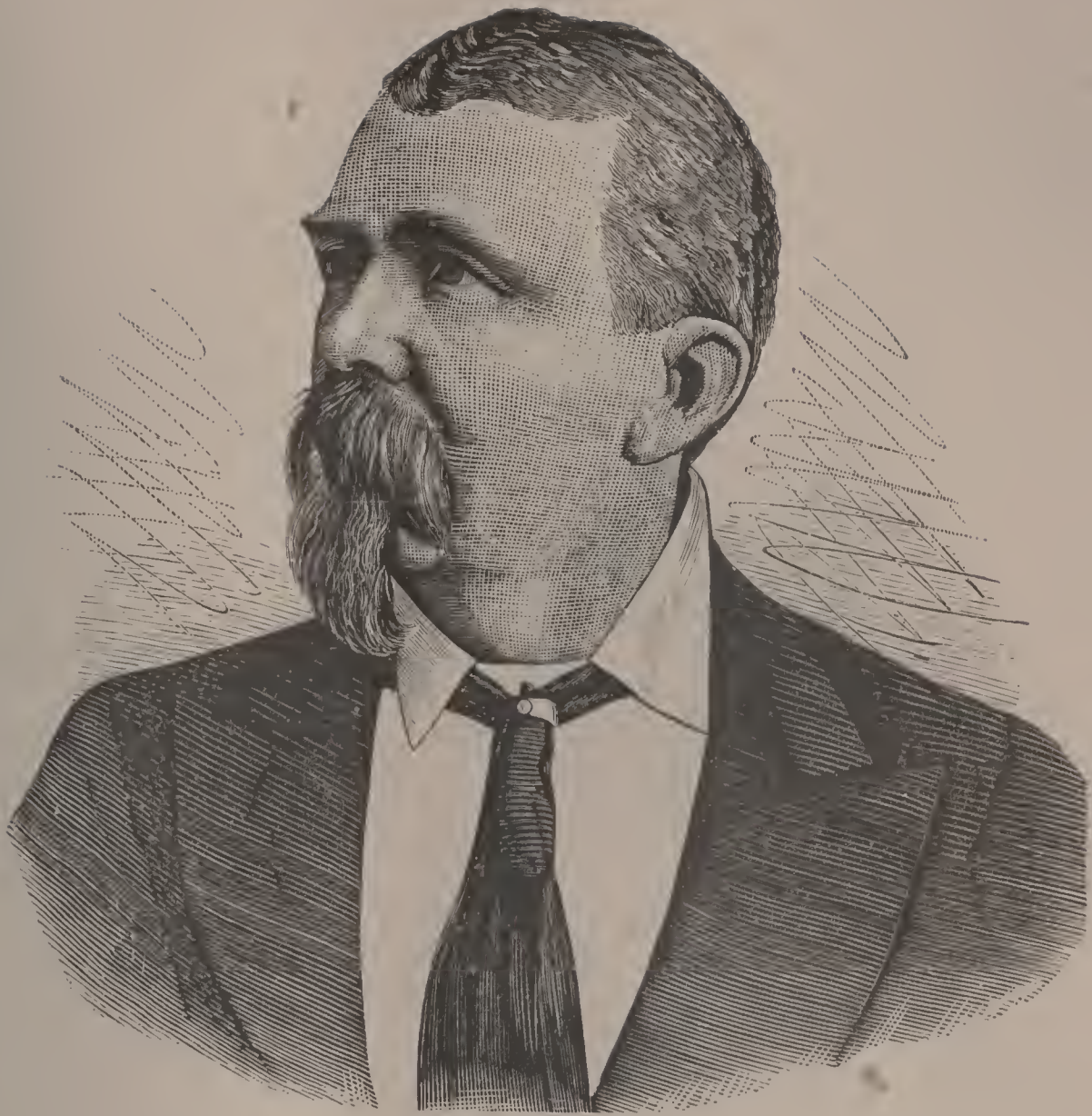
The Roman Catholic has more of the sly, secretive, downcast look, but a far more devotional and reverential countenance.

The Baptists have a sober, serious, thoughtful, pious and earnest, but a common, slow-going, and not over intelligent countenance. The term "slow-going" I mean to apply to their mode of thinking and acting in reference to the adoption of new ideas and plans as much or more than to their religious life and work, though even in the latter they are not as pushing and energetic as the Methodists or Roman Catholics, and for thoroughly organized effort the latter surpass all other denominations.

In making these criticisms, I do it with good feeling toward all, having no desire to offend any sect; nor do I mean to say that every member of a certain denomination will have just such an expression as is ascribed here. I am speaking of the whole denomination as though one person.

Some people are united with churches they do not naturally belong to, just as some persons are following a business they are not by nature fitted for. Some will fit in most anywhere; that is, they can fall in with most any form of worship, and adapt themselves to any creed. There are a good many, however, who have a pronounced religious character of a certain type or creed, and could not be anything else and feel at home.

When examining a minister's head in public, one evening after a lecture, I was asked what church he belonged to. I said I could hardly tell—he looked something like a Methodist and something like a Universalist. I was informed that he had been a Methodist, but was then a Universalist; and, for aught I know, by this time he is something else—because he lacked stability and firmness of character. He will never be a Presbyterian, however, because his benevolence is too large and his firmness too small to admit of that belief.



CHARLES F. GUNTHER, Confectioner,
CHICAGO.

He is a self-made man, and a fair illustration of an evenly-balanced head and temperaments ; he has good business capacity, is active and energetic. He has considerable self-control and the ability to control others ; his eyebrows indicate his determination to overcome obstacles. Economy and the disposition to make money by being careful and saving, as well as in general business trading, is strongly expressed in his countenance. Men of wealth are always noted for their economy. It is not what men make so much as what they save that makes them rich. Spendthrifts never get wealthy ! There is danger, however, in being too economical, as it leads to stinginess and dries up the liberality of the soul.



Here is a mouth that looks beastly and the expression of the eyes is anything but pure. The whole face shows an irreligious, worldly-minded and Godless character ; one who lives in the enjoyment and gratification of the animal rather than the intellectual or spiritual nature. There is little good to be seen in this face ; it is indicative of a low, coarse and gross type of humanity. I do not know this man, never saw him, never heard anything about him, and judge of him entirely from his picture.

As a rule, people take to those forms of religion that suit their taste and sentiments, and their conceptions of God and religion spring largely out of their own mental organizations. Different faiths and modes of worship devotedly adhered to will, in time, produce different shapes of heads and facial expressions—on the same principle that the exercise of the intellectual faculties in different kinds of mental work, or professions, will develop as many kinds of expression.

Lawyers, teachers, and clergymen all use their intellectual faculties, but in three different pursuits, which give rise to three distinct countenances ; or, if not apparent in their faces, it will be in their manners or tone of voice. It would be difficult to distinguish a great many lawyers, teachers and ministers from one another by their faces, now-a-days, because they are badly mixed up, being in the wrong place. Some preachers ought to be lawyers—some lawyers, perhaps, teachers ; and some teachers may be preachers—and a good many of them not fit for either pursuit. That is one reason why many of them are not successful—their faces and occupations are not in harmony, hence people do not have confidence in them. A preacher should not look like a shrewd business man, or a lawyer ; nor should a teacher look like a prize fighter or bully ; nor a lawyer like a bartender—nor should he look like the other extreme, an artist.

Nearly every person, whether possessing a fair knowledge of the face or not, instinctively and intuitively associates a man's looks with his calling, and they also associate his moral character and religion with his face.

The color of face or skin is a very important factor or consideration in reading character. Everything in nature, animate and inanimate, has its appropriate color. Grass is green, not simply because it looks nice, but because it is the most soothing color for the eyes ; red excites, but green cools and soothes even the passions, hence the appropriateness of that color to vegetation in general. Flowers intended as objects of beauty to please the eye and sentiments, have every variety of color. All through the animal kingdom the color of the skin and hair impress us at once with the character or nature of the animal, and we are also impressed by the complexions of human beings. Whoever looks at or speaks of a colored person without immediately associating in the mind the

known characteristics of that race, and so with all other races and colors. The dark races are peculiarly adapted for hot climates, and hot climates for dark people, whereas light skinned people are adapted and belong to cold and temperate climates.

The black race is highly emotional, religious, social and musical, but they lack in depth of intellect and have very little perception of logical relations. They are voluptuous and passionate, living largely in the enjoyment of the physical senses. Their moral sense of right and wrong is anything but keen, and they look upon certain kinds of sin—fornication, for instance—as through a veil, and they can hardly be considered as responsible for their sins as the white race, which has a superior development of brain and mind. Negro worship is chiefly religious emotional ecstasy minus intelligent morality. The Mongoloids, having an olive color, are in some respects the opposite to the negro, because they are cold and passionless and deficient in mirthfulness, but they have a large amount of patience, and their minds can more easily grasp mathematical conceptions. The black man, unlike the white, is not subject to nervous diseases, because he has far less of the nervous temperament and is less sensitive, nor is he liable to contract yellow fever and malaria and other affections peculiar to the white race.

These remarks, of course, apply to the pure-blooded negro. The mulattoes are not as strong and tough, nor as capable of prolonged labor or endurance as the negro. When they marry among themselves they are liable to scrofula and degeneration of tissue, and their offspring become less numerous. They generally marry those of black blood. What we call brunettes, however—the dark skin, hair and eye types of the Caucasian race—are liable to disorders of the biliary system, to fevers and inflammations.

The strength or toughness of one's constitution can be determined largely by the color of the skin. With dark brown skin the power of perspiration is good, and such can endure heat pretty well; light brown persons bear warm summer days much better than cold weather; the latter seems to impair their circulation and interferes with the general health. Dark copper color can endure any kind of weather, whether hot or cold, and the light copper colored are not troubled much with miasma, at least so says Dr. Simms, a noted physiognomist. The dark yellow and light yellow



MRS. LIZZIE N. AIKEN,

Generally known as "Aunt Lizzie," being so called by the soldiers during the late rebellion, by whom she was much loved for her tender and sympathetic services as nurse in the camp and hospitals. She has a large development of the vital temperament, which imparts to her character a cheerful, happy, good-natured and companionable disposition. Her hospitable, liberal and kind-hearted nature may be read in the lines running across the forehead. There is a difference between hospitality and benevolence; the latter simply gives money or sympathy but the former is more disposed to entertain and personally attend to another's wants. The English have hospitality, the Americans benevolence. Aunt Lizzie was born in Auburn, New York, of English descent, and has both these characteristics. Much of her success is due to her executive capacity; her ability to manage persons and things is shown in the broad head and face. She has also a good share of imitation, which makes her all the more loyal to her religious work, for people are Christians just in proportion as they imitate the life and character of Jesus Christ. Her education is that of the heart rather than the mind. From early childhood

to old age her life has been one of discipline and severe trial, all of which has prepared her for her later years of usefulness as missionary in the Second Baptist Church, of Chicago. The form and features of her face are not beautiful, but her countenance beams with goodness, and the expression, as a whole, is both lovable and loving. No wonder a girl to whom I mentioned Aunt Lizzie's name one day remarked with much joy and fervor, "Oh! I know her well, I just love her."

Considering what this lady has passed through, her face, though showing traces of sorrow and care, has a remarkably soft, sweet and gentle expression. In fact, her face is a sermon in itself, and I challenge all the infidels and skeptics in the country to produce a single person who has lived an ungodly and skeptical life and passed through one-half the tribulation Aunt Lizzie has, whose face will compare with hers in goodness, purity, sweetness and contentment of expression, or with the faces of the pious and distinguished Lucretia Mott and General Havelock. One such woman as this is worth a thousand fashionable good-for-nothings who neither toil nor spin, (and yet their earthly fathers feed them,) and who live off the fat of the land and drink in pleasure like water, who are ever using and consuming but never producing or doing anything for the good of mankind. To be born with a silver spoon in one's mouth and reared in luxury is generally a misfortune. Few persons are worth much to themselves or the world whose mind and character have not been tempered with trials and difficulties. The soul that has passed through the furnace of affliction will be sweeter and purer than the one that has slumbered in luxury and revelled in pleasure. Woman, under the influence of the moral faculties and social nature, inspired with religious ardor, is the crowning glory of the household and a blessing to her race, but when swayed by her selfish sentiments or controlled by a master passion, she becomes a thing of pleasure or a thing of evil.

The story of Aunt Lizzie's life and doings, as beautifully written by the wife of the President of the Chicago University, Mrs. Anderson, and published by Miss Ellen M. Sprague, 309 Wabash Avenue, Chicago, shows what a woman of ordinary attainments and limited circumstances can do when devoted to the cause of humanity, living not merely for self, but for the good of others. Like other people, Aunt Lizzie has her faults and peculiarities, but her virtues tower up so high and stand forth so conspicuously that her imperfections are cast into the shade and lost sight of. With some persons the reverse is too often the case.

skinned people, he claims, have good hepatic systems, toughness and physical stamina, the dark yellow indicating the best or strongest condition. Sallow looking faces need a cool climate and pure water in order to be healthy and live out their allotted time.

White-skinned people are tender and delicate in their constitution, and when tinted with a blush of redness are said by one writer to be heroic natures. The whiter the skin the more tender and sensitive; liable to many ills, can not stand dissipation or overwork, and must have the purest of food, the most nutritious and easily digested. Their desires are pure and habits refined, in contrast to those of deeper color, and yet white-skinned people are very intense in their feelings and passions when aroused or excited, and some of them, when they are real angry, become white with rage. There is not that maliciousness in them, however, that there is in darker skins, hair and eyes; revenge, hatred, love, jealousy belong to the brunette type of humanity. Where there is great depth of color intense heat is always found, and all the passions and emotions are more intense and heated than are those of the white races; that is, they are more violent and uncontrollable. The complexions of the negroes, Mexicans, Spaniards, Portuguese, Italians and some Jews furnish good illustrations. If the skin is light and pale and the hair dark the vital powers are particularly weak, and they are liable to die early. Great care should be taken in the diet and habits of such persons.

There is also a sickly color and a healthy color to be seen in the face independent of what the natural color may be. I have also observed there is a color peculiar to people who are nice, sociable, good-hearted and straightforward in their conduct, persons of real homelike natures and qualities. With such the skin is not very smooth, a little rough, perhaps, and the color neither dark nor light—a peculiar tint, which I cannot describe in writing so the reader will understand it; it can only be pointed out in the living person. People with florid complexions are generally lovers of music, and with hair inclined to the red or auburn tint are impulsive, ardent and enthusiastic. Red, full-faced persons with coarse skin, thick neck and of a masculine or animal look are very passionate, and belong to the sporting class, though the genuine type of the fast sporting class of men belong to the dark hair, eyes and complexions. A deep red color in the ears is not a sign of virtue;

rather the opposite. These red, passionate looking faces are also high-livers. They live in the enjoyment and gratification of the appetites or physical senses, not the spiritual and moral. Lust is written all over their countenances, and they hate religious restraint. I don't like livid complexions either. Give me a face with enough color to make it look healthy and natural ; too much color is not a good sign, nor too little.

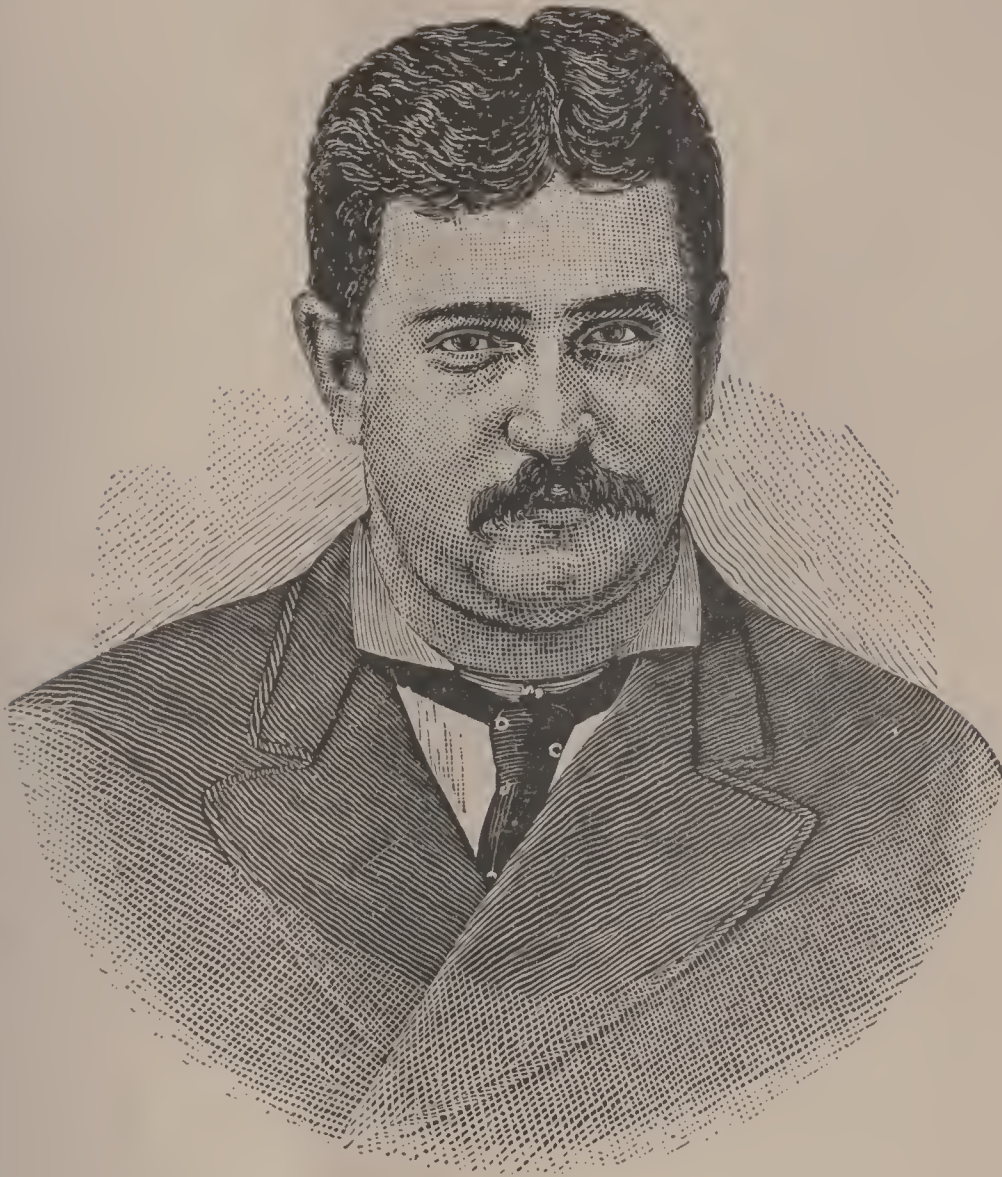
The temper is shown largely by the color of the skin, but it is another of those traits and tints indescribable by pen and ink. A few observations of different tempers and complexions will put the reader in the way of reading a man's temper by his face. That is about the first thing I learned to read when a boy. Without any lessons, and before I knew what physiognomy meant or had ever heard of it, I became sensitively impressed with the kind of temper people had by their countenances.

There is a complexion peculiar to dirty, slovenly people. They generally have a rough, half sallow and dirty looking skin, with rough, coarse hair ; but as this class with their miserable looking faces are so common, it is hardly necessary to describe them. But if you are anxious to see a few of these dirty human brutes, go into a cheap restaurant, hotel or boarding-house, or any place where these men have to cook or serve victuals, especially the cooking department, and you will soon see enough to make you feel as if you could go on a forty-days' fast without getting very hungry. Lots of them can be found among "beer slingers" in drinking resorts, because there the associations are in harmony with their own slovenly natures ; there they can chew, spit and slobber as much as they please. Lemonade and soda-water venders at fairs and expositions are generally of this order, and the dirty, sloppy stuff they palm off upon the public is a disgrace to humanity, and the strangest part to me is that people will eat, drink and guzzle down anything offered them without stopping to think how it is made or who makes it. When I want to eat or drink I take a look at the man's face first to determine about how clean he is in his general habits.

Another good place to see such faces is on an excursion steamboat, where they make clam soup, etc. ; and perhaps, by way of diversion, it will not be amiss if I give the reader a little of my experience and observations on a Rockaway steamboat in the summer of 1884 :

Rockaway is a popular summer resort for the laboring classes, and about two hours' sail from New York; it and Coney Island seem to be the main points of attraction to the working and common class of people. Rockaway has its points of interest, its means of entertainment, its shows and curiosities—among them being a dime museum, advertised as the most wonderful in America, which I judge it is, as far as exaggerations, caricatures and absurdities are concerned; but for a regular vanity fair, similar to what Bunyan describes in his *Pilgrim's Progress*, West Brighton at Coney Island will far surpass it. Well, I wanted to see and study not only Rockaway, but the crowd that went there; and, in order to do that, I found Sunday was the best day, because that is the day the biggest crowd goes, the working people being at liberty then. I was not long in discovering that there was a vanity fair of no small proportions right on the boat. There was a band of music to make things lively; so lively that some of the young girls wanted to dance. The most zealous one among them, who had her hair combed straight down over her forehead and cut straight off at her eyebrows, was trying all her persuasive powers with the captain and other officers to allow it—because, said she, there are worse things done than dancing; but the officers were afraid to allow them, so the poor things cast their eyes around for some other means of amusement. In a few moments the big eyes of the girl with her hair over her forehead saw a young man standing in the stairway. "There is a masher," she said to the other girls, "let's go;" and off they went to attract his attention. Happy thought! if they could not dance they could flirt. There was also a fine assortment of trash for sale, with one or two useful articles among them; there was candy, a peculiar kind of lozenger to prevent them from getting seasick, bouquets, smoked and colored eye-glasses, little shovels and pails to play in the sand with, plenty of lager beer and other drinks, eatables of various kinds, especially clam soup, etc. No, they could not dance on Sunday, which of course it was proper to prevent, but they could have music to make them feel lively, and that way inclined, and they might drink plenty of beer that would make them feel still more lively by the time they went home, as some of them did. The eatables of course were right and proper; the people needed food, and the salt air sharpened their appetites—at any rate it seemed to do so in the case of

one young man and two young ladies accompanying him, who ate so much as to completely astonish the steamboat waiters, who could not refrain from talking about it; one of them thought they must have been fasting for a day or two. They commenced on clam soup, together with crackers; then they had each a plate of roast beef, which included bread and butter and vegetables; then they ordered porterhouse steak with more bread, etc., and finally finished off with pie and tea. But the clam soup was what there was the most demand for in the eatable line, and the making and serving of it attracted my attention. Standing on the side of the boat, I could see two young men of the dirty type I have already referred to washing dishes and serving out the soup. I was informed that it had been bought in cans, partly prepared, in the city, then put into a large tin boiler or pot and warmed up. The dirty plates, probably about five hundred of them, were all washed in one tub of water, till the dirty water was thick enough and greasy enough to be soup itself. The plates were not wiped, but handed over, half drained, to the next man, who immediately used them; so that the people had a mixture of soup, such as it was, and dirty water. I saw a few other gentlemen who had been quiet observers also, behind the scenes, as it were, and they said they did not want any soup. For my part, I prefer to eat where food is cooked and dishes washed by women, for though there are some dirty specimens among them, yet as a rule women are more cleanly than men. On the way home, the effects of the beer drank on the boat and at the beach were discernible; one man, at least, was so drunk that he gave his poor wife, who had children to attend to, a great deal of trouble—trying to keep him straight, and apologizing to others for his rudeness. And a woman I saw had also enough drink to make her hilarious, and so far forget her sense of shame and propriety as to take hold of a gentleman's waist with both hands—who was obliged to halt a few moments in trying to crowd through the passage-way—saying: "O you little darling, don't stop me here"—at the same time squeezing and tickling him in the ribs till he released her hold. She said it so loud that all the people around that part of the boat looked up in astonishment to see which man the woman was calling a little dear. Still there are lots of people who believe in buying and drinking lager beer on Sunday, and claim there is no harm in it, which shows how little



A BURGLAR.

An unprincipled looking face ; the eyes have a sneaky appearance and meanness is expressed in the lower part of the face. Licentiousness or a fast nature is shown in the fullness and crowding up toward the eye of the under eye-lid. Dishonesty, insincerity and immorality seem to be written and spread over the whole countenance. The upper part of the forehead in connection with the hair seems to say, I prefer to make my living by my wits, by some kind of humbug, fraud, deception or trickery.

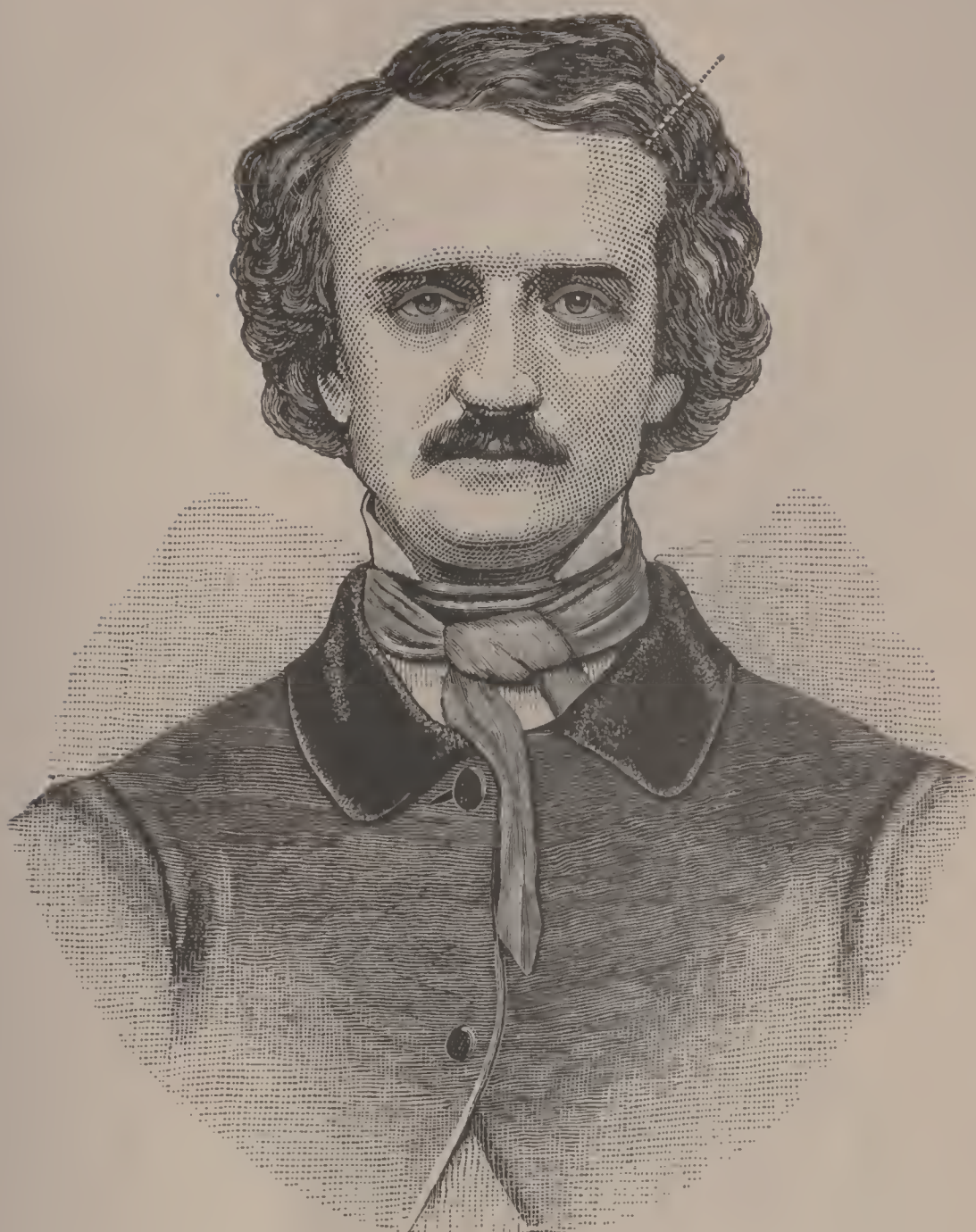
conscience and moral sense of right and wrong that class of people have; and their faces, as well as their actions, tell the same story.

In connection with color, it is well to take into consideration the texture and quality, because rough, slovenly classes have coarse hair and skins, whereas clean, neat, modest and pure-minded people have fine hair and skins. In speaking of being pure-minded in this connection, I refer to the general tenor of people's thoughts, desires and habits without referring particularly to the moral character, because any kind of an organization or complexion may become immoral; and persons of fine and delicate organizations, extreme sensibility and great nervous irritability, when they fall, become the most irreclaimable—because they drink deeper of the cup of iniquity than those of common and coarse organizations. The fine, delicate and sensitive feel, suffer and enjoy in a far higher degree than is in the nature of things possible for coarse grained persons to do. There is no doubt, then, in my mind, but what color indicates character, and may come next to form in its importance in that respect, if it is not of equal importance.

The various kinds and qualities of fruits and flowers have their respective colors, by which we help to recognize and distinguish them. The redness of the rose and the whiteness of the lily are very emblematic of what they are used to represent; and how much does a beautiful, white-skinned, virtuous young woman remind us of a lily—and the fair, florid, blushing face of the loving maiden remind us of the rose. Both these types of female loveliness and beauty are charming to gaze upon, but the warmth, love, ardor, gush and enthusiasm of the human rose will touch the chords of the masculine heart quicker and more powerfully than will the quiet, gentle, sensitive and unenthusiastic spirit of the human lily, tender and fair though she may be. Like as the natural rose is the queen of flowers, so the human rose is the queen of hearts. Young ladies should jealously guard their complexions, by good and regular habits, a correct system of diet, abundance of pure air, bathing, exercise and sunlight. Don't imagine for a moment that sensible men will fall in love with painted faces; a few stage-struck idiots might, but not good, solid, intelligent men.

Color is also associated with certain diseases and states of the constitution, as shown in the skin. It being a branch, however, relating more particularly to the physician than the general reader

of faces, I shall not attempt to go into details. A person whose skin, lips and nails present a pale or bluish appearance, with a flat chest and a tendency to sigh and yawn frequently, will be deficient in chest capacity and power ; or, in other words, the heart and lungs of such a person perform their work imperfectly. Disease of the heart is also indicated by a blue skin with red and white spots on the face, and in severe cases the gums and lips will be almost black and the skin quite dark. I have noticed in a few persons, having some kind of heart affection or irregularity of its action, a very peculiar expression—a sort of half foolish and wandering look, as if the mind was not quite right, blended with a serious, inquiring look, as though wanting something but not knowing what, nor what to do. Bright's disease shows itself very plainly in the skin, making the face look as if it was made out of wax. Any person who has seen wax figures in museums, will have a fair idea of the color of the skin when the person is suffering from that terrible disease. A bilious condition of the system is so general, and marked in the face, that I need scarcely allude to it here. The hectic flush on the upper part of the cheek proclaims the weak and affected lungs, and may also indicate an abnormal condition of the bowel system, because the strength of the lungs is dependent upon the healthy action of the bowels to provide nutrition, in order to make good and sufficient blood to keep them in action. Good nutrition and plenty of pure air are the antidotes of consumption. Tobacco is bad for the complexion ; look at the livid faces and half dead, lustreless expression and yellow hue of the eyes of those whose systems are continually under the effect of the poison of tobacco—nicotine. The effect of the poison of tobacco upon the system is similar to that of alcohol ; it obstructs and interferes with the functions of secretion and absorption, impedes the respiration and weakens the intellectual power and moral sense of the individual ; tends to make him careless and slovenly in his habits, creates a desire for stimulants and, I believe, excites the passions. A physician once told me that he could trace nearly every case of paralysis and enlargement of the heart to the use of tobacco. That the use of tobacco is degrading to the whole man, is evident from the slovenly and filthy habits of those who are slaves to its use, and their frequently utter disregard of the rights and feelings of those around them who do not use and do not like it. How any man of ordinary intelli-



EDGAR A. POE, Poet.

The mental temperament. Observe the fulness and width in the upper part of the head. The creative genius, or power to produce or make something new without a copy to go by, arises from that part of the brain indicated by a line.

An American by birth, born in Baltimore, Md., in 1811. His chief production, "The Raven," is considered one of the masterpieces in the English language ; it was the breathings of a sad and troubled heart. The strange vicissitudes of life stir genius from its lowest depths to its loftiest heights. Had Poe's life been one of ease, luxury and happiness, that wonderfully dramatic and unique production, "The Raven," would never have been written.



Here is a nature that will want to receive money without having to work hard for it, not because she is a great lover of money but because she has a full share of the lymphatic temperament and not much of the mental and motive, and therefore averse to much physical or even mental exertion. Besides—judging from this picture—she has a free and easy style of conduct and not very conscientious as to right and wrong. There is a common, irreligious and fast look to the face with little inclination toward an intellectual, spiritual and progressive life. The eyes and mouth express these last characteristics; even the hair as well as the mouth is indicative of low organic quality.

gence and moral sensibility can advocate the use of tobacco, after carefully noticing and comparing the eyes, teeth, lips and complexions of those who use it with those who do not, I cannot understand, except on the principle that any habit or passion begets a love for its indulgence, no matter how low and degrading it may be. I have no desire to offend my masculine readers, but I wish to speak plainly in regard to this pernicious and growing habit.

Sufficient color is very essential to health. I believe it is Dr. J. Simms, the physiognomist, who says: "Where the organism is deficient in the coloring pigment, a weakness of the glandular system is usually indicated. Milk white or very light eyes, weak hair, and skin of a pallid hue are usually accompanied by imperfect vision, deafness, tubercles, a scrofulous diathesis, chlorosis, white swellings. Lack of color also tends to suspicion; light eyed people are suspicious. Too little color renders the person weak morally, mentally and physically."

Another peculiarity of the human face is its resemblance to certain animals and birds; based on the fact that every person resembles, in disposition, actions and appearance, some particular animal, bird, reptile or fish. Not only is this the case in individuals, but in nations also. Dr. J. W. Redfield, who made comparative physiognomy, in this respect, a special study for years, says Germans as a nation resemble lions; the English, the ox; Frenchmen, frogs; the Irish, dogs; the Russians, geese; the Yankee, the bear; Italians, also artists and sculptors, horses; Turks, the turkey; Arabs, the camel; Chinese, hogs; Spaniards, cocks; the Laplander, the reindeer; Persians, peacocks; Jews, goats; Greeks, sheep; African negroes, part of them fishes and part the elephant, opossum, or such animals as are fond of carrying young things; one class of negroes open their mouths like fishes, the other like elephants. The Persians stain their heads, are fond of display, bright colors, flowers, and brilliant, showy things—in harmony with the fowl they resemble. Persons who are fond of clothing themselves in scales and armor, Redfield says, resemble fishes. Those who resemble deer or admire deers' antlers, admire trees, branching shrubs and flowers—and, I may add, are innocent, docile and harmless—even when drunk they are comparatively harmless. Suraj-a-Dowlah, the Hindoo nabob who thrust one hundred and forty-six Englishmen into a dungeon not twenty feet square, known as the "Black Hole of Calcutta," resembles a black rat. "Monkeys

are actuated by the feeling that what another has is theirs ; that 'stolen waters are sweet ;' that what is stolen is better than what is given to them—are always reaching their arms into their neighbors' provinces." In this respect there are a great many people who resemble monkeys : business men, monopolists, mortgagees and lawyers, who are always on the alert, scheming and watching for a chance to gobble up what belongs to another. I remember a man who looked very much like a monkey, who had a mania for forming partnerships, and then, by cunning and trickery, he would steal his partner's interests, or sell out to a stranger just before his lease expired, which could not be renewed. He not only resembled a monkey in facial appearance, but his whole form and habits were monkey-like.

The following remarks on the cat are, in the main, from Redfield, though not exactly in his own language: "The cat has a great deal of softness, quiet, love of repose, contentment, love of children, love of kind treatment, of milk and of play. These characteristics are more discernible in pussy's face than her savage, cruel nature, because she has so much affectation. She can assume a character that does not belong to her, or wear the semblance of it, and the faculty which induces dissembling and affectation gives the talent to act and is found largely in actors and actresses, the latter particularly. Through a love of neatness pussy is 'put out,' and makes a fuss when her fur is disarranged. The cat is sly, for it is her nature to take by surprise ; she is not gentle, nor are those who resemble cats. People who take after cats are apt to meditate surprises either of an agreeable or disagreeable nature ; they like to drop in upon persons when they are unprepared or not expecting callers. Slyness plays into the hands of cruelty and is exercised along with dissembling. Of all animals cats are the most savage, especially the wild cat, which has never been known to be tamed. A playful cat is, comparatively speaking, honest, while a demure one is deceitful, treacherous and cruel. This will hold good to a certain extent in human nature, playfulness being associated with innocence, as in children. When children are not playful they are not happy, and examples of juvenile depravity are of those that are gloomy, morose and inclined to disturb rather than to assist in the plays of other children. Hypocrisy is more likely to be found behind a sober, demure, long-faced



TROT.

This cat was born in the House of the Good Shepherd at Utica, N. Y. He weighed nineteen pounds, had twenty-three toes, and lived to be twelve years old. Mr. F. Nicklas, the druggist on Sixth Avenue, New York City, owned him for six years, and refused an offer of fifty dollars to sell him. He was a great favorite with people visiting the store, and was known and talked about for miles around the city. Although this work is devoted to the *Human Face*, yet I deem the picture and description of this cat quite appropriate here, since I have referred to the natural characteristics of cats and have endeavored to show wherein some people resemble them in their dispositions.

Cats are like human beings in one respect, that is, they have their good qualities as well as their bad ones, and I believe that the main reason why some persons dislike them is because they have in their own disposition one or more of pussy's objectionable characteristics. There may be other reasons why some good people dislike cats, but I think the one I have referred to will be found on investigation to be quite common. I am satisfied it was so in the case of one person's treatment of a cat that came under my observation.

One morning, as I was about to enter a drygoods store on Fourteenth Street, in New

York, there was sitting near the door a homeless cat. It was a fine-looking animal, however, and in good condition. I spoke to it—for, on the whole, I like cats, and besides I was not sure at the time whether it was homeless or belonged to the store. Pussy was waiting a chance to get inside, and feeling encouraged from my manner—which she no doubt regarded as a sort of invitation—availed herself of the opportunity and, with eyes bright and tail erect, ran inside as I opened the door. But pussy's tail soon dropped, for there was a young woman of mature years just inside the door evidently awaiting the cat's entrance, for no sooner had the poor creature got inside the door than she viciously and forcibly stamped her foot on the cat's tail and held it a prisoner till she caught it by the back of the neck and hurled it with all her might out on the stone pavement. The force was so great that the cat rolled over two or three times before it could stop itself. When it did regain its feet, it looked bewildered for a moment, then hurried off as best it could to a place of safety, if such a place can be found for a dumb, defenceless animal in the crowded and closely built up block on Fourteenth Street, between Fifth and Sixth Avenues.

Cats sometimes display a good deal of tact in the management of their domestic affairs, as in the case of a back-yard cat that I heard of, which had either been lost or been driven from its former home. She had two kittens, and the cold weather was fast approaching; a home or warm place must be provided. Pussy had made several attempts to get into the house and home of a certain family I know, but had been driven out every time. So one morning, when a member of the family opened the back door, there, lying on the mat, was pussy with her two cute little kittens, looking up so beseechingly for a home, that the plea was too much for the family to withstand; pussy and her family were taken in and given a home, and when the writer visited the house the children and the kittens were having a happy time. The one was company and amusement for the other.

looking countenance than in the happy, playful, jubilant looking face. Among those who resemble cats is a class of people who spend several hours a day in dressing preparatory to placing themselves on a cushion, or some elevation where they may be seen; they are generally pleasant in society but in private life ill-tempered and ill-tongued. Such people will smile their sweetest when petted, humored, or the recipients of favors, but the moment you stroke the fur the wrong way their sweetness and sunny smiles depart and they are immediately transformed into regular spitfires, at least that has been my personal observation and experience of such people with such natures. A commendable quality in the character of pussy is her tender care for her kittens and her love of children, whom she rarely scratches, unless roughly treated or hurt." I have not room here to go into details as to resemblance between men and animals. I have said this much in order to draw the attention of the reader to the importance of this branch of study, believing that in order to understand the *peculiar* dispositions of persons it is absolutely necessary to know what animal they resemble, and to further be familiar with the disposition and habits of said animal. It will not be easy at first to trace this resemblance in persons to certain birds or animals. You may look at a hundred faces and discover no likeness to any known animal, but keep up the study of both human and animal faces and habits, and in time you will readily perceive the likeness.

One of the marked characteristics that I see pictured in the human face of our own day and generation is a large amount of cunning, deceit and artfulness; this is due to what people proudly call civilization; with the increase of wealth and multiplicity of luxuries, the progress of the arts and sciences and polite culture, have come the excitement and development in the heart of deception, evasion, dishonesty and licentiousness. Men and women in their eager desire to acquire money, that they may possess luxuries, dress, houses, carriages and all that goes to make up a refined or fashionable mode of life, have grown artful, cunning, deceitful and dishonest; they have played the double character of the cat and monkey. Where the life and habits of people are plain and unassuming you will find faces that express less deceit and more frankness, purity and honesty. History furnishes a good illustration of this fact as recorded in Rollin's Ancient History: "More happy

effects were produced by the ignorance of vice in the Scythians than by the knowledge of virtue in the Grecians." Says Justin: "It is a surprising thing that a happy, natural disposition, without the assistance of education, should have inspired the Scythians with such wisdom and moderation as the Grecians could not attain to, neither by the institutions of their legislators, nor the rules and precepts of all their philosophers; and that the manners of a barbarous nation should be preferable so those of a people so much improved and refined by the polite arts and sciences." When, in after years, the Scythians, who had shown their extreme aversion to all deceit and even dissimulation, had through intercourse with other nations, suffered self-interest and avarice to prevail amongst them, they lost their former virtues and abandoned themselves to voluptuousness and luxury. Strabo asserts "that it was to the Romans and Grecians this fatal change of manners was owing. Our example has perverted almost all the nations of the world, by carrying the refinements of luxury and pleasure amongst them; we have taught them insincerity and fraud, and a thousand kinds of shameful and infamous arts to get money." What a picture is this of modern civilization, for what Strabo asserted of the pernicious influence of Rome and Greece might be said of France to-day, the cradle of art, taste, politeness, culture, luxury, etc. Is she not the corrupter of nations through the corruption that exists in her own land through her godless, æsthetic civilization? The genius of invention amongst men by which they invent modes of refinement and luxury, also invent refined modes of wickedness, and evil habits and designs, and this has been done to perfection in France and is being imitated in various forms in this country, and already the signs of it are visible in the countenances and features of the people. Unless the heart is purified by some heavenly influence, acting through the spiritual nature, all the civilizing influences of the arts and sciences will never elevate man upon a high and abiding plane of moral existence. The moral and religious character of the average artist as well as the history of nations go to prove my statement. And herein lies the inefficiency and weakness of the Christian church of the present day—it is burdened with too much wealth, luxury, fashion and so-called civilization; hence, deceit, cunning, worldly-



REV. DANIEL C. VAN NORMAN, LL.D.

A PRESBYTERIAN.

This gentleman was born in Canada, and for some years taught Classics and Physics in Victoria College, in Cobourg, Can. He had much of that earnest and thoughtful expression peculiar to the intelligent class of Canadians. He was chiefly known in New York, where he resided for nearly thirty years, as the founder of the Van Norman Institute for young ladies—a school situated opposite Central Park, in an elegant building formerly the Morgan Mansion.

This face bears the mark of the close and intent thinker, which is indicated by the lines running upward at the root of the nose between the eyebrows. The sharp, drooping eyelid shows tact, affability, discernment of character, and ability to manage human affairs and persons. There is a large amount of veneration, benevolence, and hospitality in his character, a more ready capacity to spend than to make; not in the way of being lavish with money or property in a foolish or worthless way, but in the interest of the intellectual, moral, and religious welfare of the public. It was this sentiment and feeling, no doubt, which prompted him to found schools and teach. The high, narrow forehead reveals a literary and scholarly cast of mind, with considerable foresight and forethought, and the

small, penetrating eyes express his scientific turn of mind. The face as a whole shows a strong character, one that is determined to fight through any obstacles or difficulties that may beset his pathway. It is these strong, forcible traits of character, combined with a deficiency of the organ of agreeableness, that imparts to the face a somewhat stern or severe expression. My study of human nature has led me to observe that many young people, especially young ladies or girls, are at first sight somewhat afraid of a countenance like this ; whereas, a smiling, soft countenance will attract them, no matter how weak, foolish, or worthless the character may be. The honest, earnest, sober countenances are generally the best because, as a rule, there are better hearts and characters behind them. Dr. Van Norman died in 1886.

mindfulness, insincerity, formality and hypocrisy have crept into it, neutralizing largely its power for good.

It is rather a difficult thing for even a physiognomist to decide which is the most important feature in revealing the character. I think it will be generally acknowledged, however, and I am inclined to that conclusion myself, that the eye is the most expressive and impressive of the three features. Next in importance to the eye I would place the mouth, and then the nose. In deciphering some phases of character I esteem the mouth or lips of greater importance than the eye, but the latter, all things considered, will reveal more of the inner man than any other feature or part of the body, for various reasons; it is, in the first place, more largely, directly and intimately connected with the brain through the large and powerful optic nerve, making it almost a part of the brain. Then, being largely composed of muscle, it is capable of producing a greater amount of expression than other parts of the face, notwithstanding the muscles of the mouth have greater expanding and contracting power. But the chief characteristic of the eye and wherein lies its crowning glory is its psychological expression and magnetic power; it is that quality which tells the story of love or hate, of virtue or vice, of calm or tempest, that reigns within the soul. According to the depth, intensity and culture of the mind will the expression of the eyes be keen, penetrating and intelligent, or lifeless, shallow and foolish.

The moral or immoral character of a person is particularly discernible in the eyes; it is there you must look for the spirit life of the individual, the highest part or principle of his soul nature. Through no other feature can this higher life of his being express itself. The eye only is the medium through which mind acts upon mind, soul speaks to soul, and spirit communes with spirit. There are some things more clearly read in the eye when you are close to the person, such as the present or passing thoughts, emotions and feelings; but the moral state of the soul is more clearly discerned from a distance, say from five to ten yards, more or less, according to the focus and strength of the eyesight of the observer. I mean by focus that some persons are long sighted and some are short sighted — an object that one person could clearly see at a distance of twenty feet another would only see ten feet away.

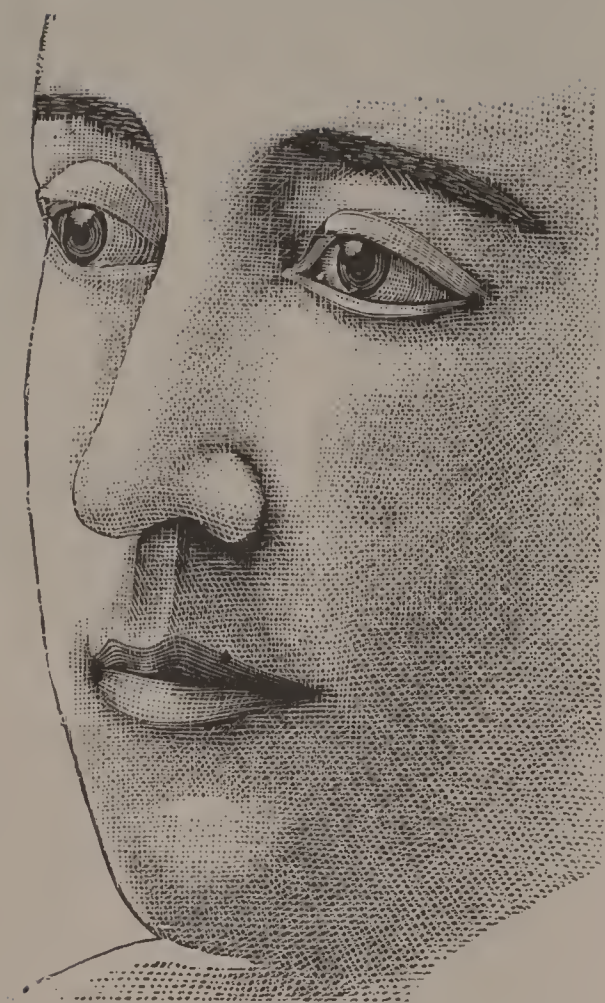
It is astonishing what difference there is in the expression of some people's eyes when seen close up and then at a respectable distance. The reader can see for himself by noticing faces and eyes when walking along the street. Watch the change in the countenance and psychological expression of the eyes as you approach from a distance of twenty or thirty yards off till you meet and pass by them, only be careful not to stare the person out of countenance or look with such intense earnestness or eagerness as to annoy and confuse him or her, as the case might be. Women are long-range observers. They glance at a man from the distance and drop their eyes or slightly turn their heads as a gentleman approaches, giving him a chance, if he so desires, to look at her when passing. Another good plan if you wish to read a person psychologically is to fix your eye on his as he enters your store, house or room and notice, and I might say feel, the change in his expression and impression as he approaches. I remember passing a criminal one day on Broadway in New York, whom I had slightly known years before but had not seen or heard of for a long time. As I approached, his countenance seemed familiar, and when I got closer to him, so I could distinctly see the form and expression of his eye, I instantly recognized him, though he was dressed entirely different. He could change his clothes, his hat and the cut of his beard, but he couldn't change his wicked eyes (except by changing his habits of life) — they told the sad story of his past and present life.

There is an eye which I have discovered of late years to be always associated with meanness, trickery or wickedness, and I wish to warn my readers against placing much confidence or doing business, except in the strictest and safest manner possible, with any person possessing such an eye. They are black eyes, or apparently so, and more or less sunken in the head, having a dull, smutty appearance; there is a lack of clearness, brightness and transparency. It is not so much the size of the eye I refer to as the dirty, black, smutty look it has, and the farther it is sunk in the head the meaner and more tricky it will be. They are not very common but there are too many of them considering the character they portray. I have had dealings with a few of this kind and never found one such person worthy of either business or social confidence. I have always trusted such persons far enough to give them a chance to show their real characters, taking care



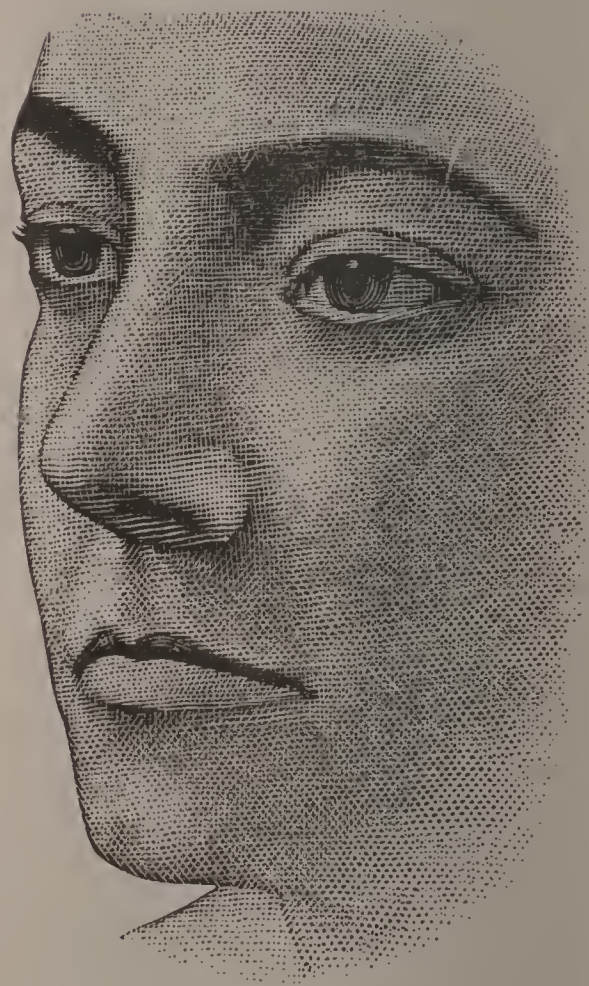
A BEARDED WOMAN.

A strange freak of nature, in which a masculine nature is combined with a female form. The mouth is masculine but the nose and eyes are feminine. A frank, outspoken, earnest nature is expressed in such eyes, while cunning, evasion and simulation are not to be seen in this or similar eyes.



This face shows a good and pleasant expression. The nose, which is considerably on the Grecian order, shows an æsthetical nature. The eyes express large soul, large capacity, and a frank, open, confiding nature. Note how well defined and clearly cut the eyelids are.

This cut represents a mean and licentious-looking face. The expression is far from being pure, modest and innocent. Contrast the expression of the eyes and mouth with those of the other engraving on this page.

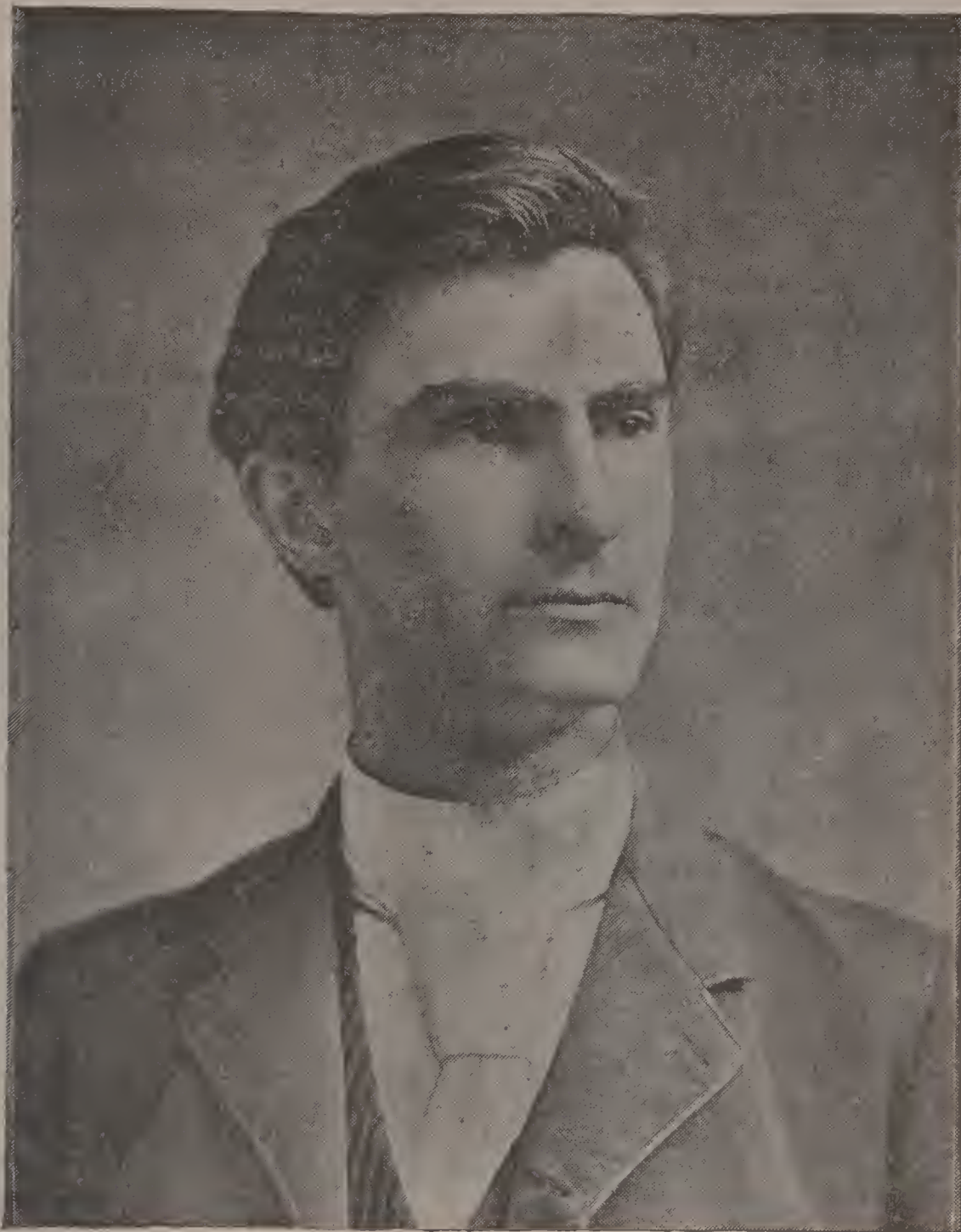


not to get too much under their power, hence, I know whereof I speak. As a student of human nature and teacher of physiognomy it becomes necessary for me to experiment with new characters and features, and sometimes allow people, with my eyes wide open, to take advantage of me, because knowledge gained by personal observation and experience is better than hearsay, and I then know that I am positively correct in my judgment of such persons. In the summer of 1883 a man came into my New York office, had his head examined and bought one of my books. He claimed to be an Episcopal minister, and if he was not he was the best imitator of that profession I ever saw, not simply on account of his dress (for confidence men sometimes dress like clergymen), but his manners and tone of voice were similar to one accustomed to preach, and on the whole I am inclined to think he was, or had been, a minister. In my description of his character I told him he was cunning, evasive, could lie, and had passions which rendered him capable of being a very bad man; he acknowledged my statement to be correct. Before leaving he noticed a book lying on my table which he took quite a fancy to, and wanted to know where he could procure a copy. I replied that I did not know, as it was out of print and I did not care to part with the copy I had. Then he was all the more anxious to get it and I gave him the publisher's address. I knew why he was so anxious to have that book; a part of it treated on mesmerism, and he probably thought he would learn how he could exercise the most influence over others, not perhaps by mesmerizing them but in a business and social way, for he had previously given me hints as to his power in that direction. Bad and evil designing men and women always study how they can exercise the most influence over others, whereas good and innocent people are too careless in that respect, hence, fall easy victims to such characters. Well, the next day he came back to know if I would not lend him that book for two or three days. I did not like to do it, fearing I would not get it back, but as he had been a pretty good customer and the book was of ordinary value, and I had read it or most of it, I thought I would risk it and test him. As he was leaving my door I said to him, "You will be sure to return that book;" "I hope I am a gentleman and a Christian," he replied, with considerable warmth and earnestness; I thought to myself, I hope you are too, but I am afraid those qualities need

developing considerably in you, for whenever I hear a man too emphatic in declaring himself a Christian, I have doubts either of the genuineness of his assertion or the amount of religion he possesses. Like a clerk in a bank, who became defaulter to a considerable extent, and who was last seen in the act of reading his Bible, as he was frequently accustomed to do before his employer, who already regarded this Bible reading as overdone and his clerk too good to be good. Two or three days passed by, and feeling all the time I should never see him or the book again, I went to the hotel to enquire and found that the Rev. —, as he was registered, had gone to Canada. He had wicked looking eyes, somewhat of the nature I have been describing, only they were not sunken, and had in addition that devilish expression and fullness between the upper eyelid and the eye-brow which gives that cunning, evasive and insincere look about the eyes.

Honesty speaks from the whole countenance and is generally associated with the bony and angular form rather than the smooth, round, plump, pudding face, but it particularly expresses itself in the eyes, their shape and expression. When the corners of the eyes are not on a straight line they are apt to be crooked in character as well as in shape. If they turn downward at the outer corner they are not truthful in some respects; if they turn slightly they may simply tell a pleasant untruth and be marked by agreeability of speech; if they are turned down considerably they are inclined to lie in business matters, to show considerable tact in dealing with people and managing human nature, may be plausible and persuasive and make good salesmen and politicians. If they are almond-shaped or cat-like and are turned up at the outer corners similar to tigers and foxes, they are crafty and deceitful, like the Mongolian race, and especially if the eyes run downward in the inner corners.

The fox shows its crafty, wide-awake, keen, active, on-the-alert characteristics in the acute angle of the eye and sharp snout. So also the narrow pointing of the eye in the elephant, in contrast to the fish or the roe, expresses craft. The eye of the hog expresses falsehood, and the whole face of that animal, from the ears to the point of the snout, expresses a mean, ignoble, malignant and excessively sensuous nature, and yet people will eat and incorporate that debasing animal into their own bodies and characters; no won-



REV. THOMAS DIXON, JR., M.A.,

PASTOR OF THE TWENTY-THIRD STREET BAPTIST CHURCH, Corner Lexington Avenue,
New York.

He is a native of North Carolina, and though only twenty-five years of age, his marked and striking individuality of character has pushed him forward to the front ranks of pulpit oratory. Much of this gentleman's power and influence as a speaker lies in his magnetic qualities—a peculiar characteristic of the brunette type of people, for he is a decided brunette—and the brunette is specially peculiar to the Southern States and climate. His countenance is expressive of a keen, active, intense, wide-awake, on-the-alert mind; as full of intuition as a woman, quick perception, aspiring, lofty-minded character with a commendable ambition, which is quickened by a bright intellect. He is possessed of a strong and persistent will-power, which is seen in the drooping, square jaw and prominent or projecting chin. The lower part of this face—jaw and chin—bears a striking resemblance to that of Wendell Phillips; and, like Phillips, he will fight his way through diffi-

culties and obstacles that beset his path. The nose, though somewhat, is not exactly on the Egyptian and Grecian order, and shows a far-seeing, artistic, and literary turn of mind. But the main characteristic I wish to speak of is the temperament, because the whole character is based upon it. He has the nervous-motive, or to be more exact, the nervous-bilious temperament. In this respect he strongly resembles the great and noble Abraham Lincoln. Strange as it may seem, this is the temperament from which spring great saints, great sinners, and great minds and characters. Lithe in form, acute and sharp in mental acumen, he could not be anything else than all alive, brimful of physical and mental activity—a sort of human greyhound or race-horse. The setting of the lips is expressive of oratorical power, carefulness and precision of speech, and the indented corners show a vein of mirth and appreciation of refined humor. He would have made a good actor. His tall, striking figure, his extemporaneous manner of delivery, which enables him to keep his magnetic eyes on his audience, holding them spell-bound during his discourse, are the chief causes of his popularity as a speaker. Summed up in a word, this gentleman will be noted for genius and brilliancy of intellect, rather than for those strong, rugged traits which produce great power and force of character.

der there is so much of the animal and so little of the spiritual nature in the mass of people; they may about as well eat cats tigers and foxes.

The physiognomy of serpents express not only craft, cunning and deceit, but treachery, malignity and very large destructiveness, the latter quality being shown in the broad head and deep cut mouth extending back of the eye and as seen in eagles; even their varied colors and meandering spots impress us of their deceitful and malignant character.

A general liar, that is, one who will lie about anything, and very often when the truth would answer his purpose better, has that fullness I have already alluded to between the upper eye-lid and the eye-brow, that is, there is no space, or the eye does not recede under the eye-bone, leaving a hollow beneath the eye-brow and bone seen in some people. Round, full, open, frank looking eyes with the four corners on a straight line, that will look you quietly and steadily in the face when in conversation, are the most favorable to honesty, but don't confound this quiet, steady look I speak of with the bold, brazen, impudent stare of the lying and licentious eyes. There is modesty mingled with the former but only immodesty with the latter. Aside, however, from all form and rule you must read the psychological expression of the eyes and note the physiognomical sensation they produce upon your mind, which, combined with the known characteristics of certain forms and colors, will enable you to read correctly, providing you have studied physiognomy sufficiently and have talent in that direction. When the eyes are small, or rather look small on account of the eye-lids partially closing over the eye, giving a sort of peep-out appearance, you will find secretiveness, especially if the color of the eyes is light; the lighter the eyes and the smaller they appear the more secretive they are. If the eye should be small but dark instead of light, you may find them frank in some things but secretive in others, and if they are quite black you may expect to find them tricky, unreliable and perhaps treacherous, but judge cautiously in these respects as so much depends upon the color and surroundings of the eyes.

A gentleman once asked a friend, "How does it happen that artful and subtle people always have one or both eyes rather closed?" "Because they are feeble," answered he, "Who ever

saw strength and subtlety united? The mistrust of others is meanness towards ourselves."

The small-eyed people, that is, those in whom the eye-lids are not far apart, are adapted to science, mechanism, business, commerce and worldly pursuits; whereas, large-eyed people, those in whom the eye-lids are wide apart, giving a full, open appearance, are more artistic, large-souled, and sometimes spiritually minded. The large, open eyes express more of the moral and sentimental faculties—the æsthetic nature— but the small, half-shut sort of eyes express more of the language of the selfish faculties and propensities. It must be remembered, however, that the selfish faculties and propensities are as essential to man's organism in this life as are the others, when properly used; it is only their perversion and misuse that leads to evil. The small eye takes in things of small proportions; like the eye of the elephant, which can be brought to a focus that will enable it to pick up a needle with its proboscis; while the large eye is better adapted to wide ranges, taking in at a glance powerful impressions and great or vast scenes of nature— hence peculiar to the artist.

The winking eye I am not in love with; it is found in licentious and tricky people, and you may expect to find one or the other, and sometimes both, of these qualities in the man or woman who winks at you. I know that sometimes, where a few persons get together and are enjoying themselves, one person may wink at another in fun, but even then it is usually done to give the other party a hint to say or do something more or less funny, mischievous or tricky; and when a man winks at a woman, it is generally a suggestion or hint of an improper if not immoral nature, and I am not sure but a rapid blinking of the eyes betokens a rather amorous or fast nature, though I do not state this as a fact; blinking may also indicate foresight and quickness in projecting.

Neither do I like squinting eyes, those having false sight, which see one or both sides; there is a look of insincerity, craft and deceit in them, a mistrustful and not to be trusted sort of expression.

Nor do I admire large, bold, staring, projecting eyes, which seem to be a cross between those of the negro-monkey and dog-faced baboon; they show a good deal of cheek and impudence, and are generally of a greedy and covetous nature.

The color of the eyes, as well as that of the skin and hair, is a



Here is a pretty face, a cute, bright, wide-awake mind, but not a strong or great character. The eyes are expressive and somewhat fascinating, but the mouth is cold and wanting in real social or heart nature; the affections are passive rather than active or demonstrative. Such a nature as this face portrays will be sweet, lively, agreeable and entertaining when persons and things are to her liking, but the opposite when her ideas, tastes or desires are not complied with. The love of display or attractive appearance is also apparent.

very important study in its relation to character ; and those colors most peculiar to the eyes are blue, green, yellow, orange, gray, brown and hazel. Eyes commonly called black are either a dark brown, saffron, or deep orange. Sometimes the colors in the eye will be mixed, such as gray and white, and blue and orange -- the last two colors being the most commonly found in eyes. When there has been a crossing of races, within two or three generations, the eyes are apt to be mottled or spotted. Yellow eyes, like those seen in the cat, panther and tiger, evince cruelty, deception and insincerity. The so-called black eyes can love and hate with all the intensity of their nature, and are generally revengeful and jealous. The true blue eye is about the opposite of the black, having calmness, amiability, sentiment, quietude of soul, without the gnawing worms of revenge and jealousy ; they are, however, more significant of weakness, effeminacy and a yielding disposition, than brown or black. There may be powerful minds with blue eyes, but there will be more among the gray, brown or black—more manhood and strength of thought and character. Very light eyes are weaker in character than the blue, and are said to indicate scrofulous tendency—and if so, such persons should never intermarry. They are quite shallow in intellect, and live on the outside rather than on the inside, caring much for self, but having little sympathy for others. One writer asserts that green eyes or green spotted with yellow reveal excessive jealousy and suspicion, while another considers the propensity to green a pretty sure token of ardor, fire and courage. I presume all these characteristics will be found more or less in eyes ranging between the brown and green, or a blending of both colors. Men and women of irritability, peevishness, anger and passion, will be found among all colors, but more among the dark and light shades than the pure blue. For my part, I consider light eyed and light complexioned people more prone to dishonesty and trickery than the dark. Blue eyes, accompanied with black hair, however, express far more passion and less purity than with lighter hair. I consider the clear blue eyes the purest of all colors, as indicative of character, and the gray eye the most intelligent, talented, calculative and philosophical. Some of our greatest scholars have gray eyes. Dark gray eyes will often look black at night time, or much darker than they really are. Some one has said that “blue eyes with black hair show control of

feeling, ability for planning, plotting and conspiracy; can carry out their plans in a very secret manner, while affecting an air of frankness." I have not yet studied that combination sufficiently to express my own opinion on it—the reader must observe for himself in that particular. The pure gray eye, the milk and water color, is cool rather than ardent in love matters (unless the person has inherited a strong passion from some special cause), but may nevertheless be inclined to be suspicious. "In the gray eyes, where the white predominates over the blue, the person is subject to diseases of the kidney system and pain in the small of the back. In females, the reproductive system is also affected, indicating mechanical obstruction in its functions, and, as a consequence, diminished mental activities and moral proclivity and power." There is no doubt in my mind but what the moral character and intellectual power of a person is, to some extent, dependent upon the healthy action of the organs of secretion, because whatever irritates any part of the body, as unsecreted matter must of necessity do, will irritate the nervous system and brain, and through the brain affect the mind. But the light-eyed people, especially if the eye is small, are good at keeping secrets; whereas, brown and dark-eyed people, particularly those with large, full eyes, are not; they just ache to tell a thing, and if, in addition to the dark eye, the individual has large approbateness and language, and there is anything in the secret calculated to excite the curiosity of people, the temptation to tell it would be still stronger, and a woman with such an eye and qualities, entrusted with such a secret, would require to be muzzled to keep it, unless she possessed strong love and friendship for the person who imparted the secret, then she might have power enough to bridle her tongue; but even then, if her love waned, or the tie of friendship was unloosed, the secret would be made known. Not so with the light eyes; they would keep a secret without any particular bond of union, and even if they became unfriendly or enemies they might still keep the secret, providing the other party left them alone and did not annoy them, or stir up the nest in which the secret was slumbering, or the grave in which it was laid. Hazel eyes are very affectionate, ardent, demonstrative, and impulsive; they are found largely in the French.

When in Wheeling, West Virginia, a few years ago, I noticed more hazel and deep brown eyes among the school children than



EARL OF SHAFTESBURY, K. G.

A good illustration of the English face. The features are well formed and expressive of goodness, kindness, sympathy, generosity, and a firm, strong, practical and energetic character. A man of force who will in a measure mould circumstances to suit himself rather than change himself to suit circumstances. This face in many respects resembles the great and good Abraham Lincoln, our martyred President. The mouth shows refinement, culture and affection without perverted passion; in fact, for a man, the lips and mouth are almost perfect and indicative of a noble-hearted nature. The eye is the

opposite of what I call the devil's eye, hence may be properly termed the spiritual eye. There is no guile, deceit, cunning or trickery in an eye with this expression and form of eye-lid ; note how well defined the upper lid is and how it recedes under the eye bone and brow. What a frank, honest look there is to such an eye ; how calmly and steadily it can look you in the face and gain on your good will the longer you look at it. Then the nose, how finely formed that is, neither too long nor too short, standing well out from the face. The mathematical proportions of this face are also perfect, the three parts being about evenly divided, namely, from the hair to the root of nose, then the nose from the root or frontal sinus to its point and from the point of the nose to the chin.

I have seen in any other section of the country I have thus far visited. These eyes and their accompanying natures remind me of the small black shiny-haired dogs with similar eyes, that will jump up in your lap and commence to lick you all over before you hardly know where they are. Boys with such eyes are apt to be a little wild, rash and impulsive in their conduct, through the warmth, ardor and fire of their soul nature; and the girls will show more dash, enthusiasm, intensity and fervor in their conduct, and if they should happen to be troubled with the flirting mania, they will make pretty lively flirts—to them it will be a regular business, and they will follow it up with a devotion and earnestness as though their very lives, like that of Black Crook, depended upon their securing a new victim occasionally.

Eyes that are deeply sunken in the head show weak powers of mind, which try to conceal and supply their deficiencies by the use of cunning. Such eyes are generally small, and when black-looking they reveal a nature addicted or liable to low, beastly and unnatural habits of a sexual nature. Especially may you look for such propensities as were common in the days of Sodom and Gomorrah, when the eyes, in addition to being dark and sunken, have that sort of smutty look already described in this work. The eyes and habits of the monkey and ape somewhat illustrate this class of human eyes, with their characteristics, except the color is not so dark in the monkey. The light, sunken eye may betoken a weak, secretive and cunning mind, and though they may sometimes be passionate, they are not so prone to degrading vices. The monkey eye, as well as that of other animals, differs from the human in the want of or the concealing of the white of the eye.

Dr. Simms says, when referring to the two kinds of muscles found in people, that those having large eyes that are not full and protruding, have thin, flat muscles, and that such persons are devoid of juices, their emotions not spontaneous, and their execution of art difficult; whereas, persons with full, prominent eyes have the round, full muscles, and are more emotional and have greater art talent. If he refers to dramatic art, I judge he is correct, but if he means æsthetic art, or painting, drawing, etc., I should differ with him a little, because I consider the talent for the fine arts due more to the nervous than muscular system, though I doubt not but a fine quality of muscle, combined with the nervous temperament, is ad-

vantageous and even essential to a great artist. Michael Angelo is an illustration of such a combination. The reader must bear in mind that there is a difference between emotion and sensation; emotion arises from the muscular system, and sensation from the nervous system. The actor, in delineating different characters and moods of mind, becomes emotional, and sometimes shows intense agitation; but the artist and lover of art deals more in sensation. Looking at a beautiful landscape, painting or flowers, there is an immediate sensation of delight which thrills the brain and soul, but none of the muscular agitation and mental excitement found in emotion. All the use the artist has for muscle is to give him dexterity, effectiveness, and boldness in the scope and execution of his work; the real talent comes from the brain and nervous system. It may be difficult to draw the dividing line between emotion and sensation, but it seems to me they bear about the same relation to each other that boiling water does to hot water; boiling water must of necessity be hot before it can boil and bubble up, but it is not necessary that water should boil in order to be hot—hence you can have hot water without its boiling, but you can not have boiling water till it first becomes hot. So I consider there may be sensation without emotion, but not emotion without sensation—because it is the brain and nervous system that first acts upon and stirs up the muscles, producing emotion, but the muscles do not first act upon the nerves; mind and brain are intimately connected—mind and muscle only indirectly connected, through their connecting link, brain and nerves.

The eye-lids are worthy of consideration, as to their shape, thickness or thinness, and color of the edges. Beauty or perfection in the form of the lids is as essential to good traits of character as it is in any other part or feature of the face. When the under arch of the upper eye-lid is perfectly circular it indicates goodness and tenderness, combined with timidity, fear and weakness. I judge timidity, etc., will be expressed mostly in the thinness of the eye-lids, and that the thicker the lids the more courageous and rash the person will be, the latter particularly when the eyes are wide open and the white is seen under the apple of the eye. When the eye-lid forms a straight line over the pupil, it proclaims a very acute, subtle and able person. Eye-lids tinged with red may mean inflamed and sore eyes—some blood or skin disease. Drink, unbridled



FROM A FRENCH PHOTOGRAPH.

A sweet, pleasing, winning, happy and contented expression. With the round, smooth, plump face there is generally associated a cheerful, lively, sociable and happy nature. This is the kind of woman that will make a good wife because she will rule by love, amiability and feminine tact and ingenuity, notwithstanding there may be a slight tendency toward voluptuousness rather than to rigid morality. Should her husband come home a

little irritable and cross she will not make him worse by upbraiding, scolding and disputing with him, but soothe his ruffled temper with a little of the oil of female love and sweetness. I care not how peevish and out of humor a man may be on his return to his home, if he has the manners and instincts of a gentleman in him—in other words, if he is not a brute, and has a wife worthy the name of such, if she will only use the natural tact God has given her sex, she can, with a few minutes' caressing and petting, have him as gentle and docile as a pet lamb. But a woman with a cold, masculine or unlovable disposition need never expect to get very far into a man's heart. There will not be much cordiality and love between husbands and wives who never caress or kiss each other from one year's end to the other. Where there is congenial and heartfelt love the affections will speak and breathe through the lips. I prefer, however, to see the lips a little fuller in a woman than are here shown, but this subject expresses a disposition that is willing to try and please, win and adapt itself to another person, which is a very important matter in cementing the affections between man and wife, or even two friends of the same gender.

lust and general dissipation may give a red, inflamed appearance to the whole eye, and need not be confounded with other signs.

Eye-brows are the near neighbors of the eyes, and assist very much in giving and modifying the expression of the eyes, besides having significant characteristics of their own; they are to the eyes what a roof is to the house, both useful and ornamental. The nearer the eye-brows are to the eyes, the sterner, harsher and more repellant will be the expression of the eyes; and the farther they recede from the eyes, the more open, soft, mild, inviting and approachable will be the expression. The more curved or regularly arched and smooth the eye-brows are, the more feminine, youthful and beautiful will the eyes look. Straight and rectilinear eye-brows are masculine; when the eye-brows are arched in a horizontal line across the forehead, there will be a masculine mind or judgment, with feminine kindness and gentleness. The color of the eye-brows also adds or detracts very much from the beauty of the eyes; the dark colors enhance the power of their expression very much more than the light colors, rendering them more striking, fascinating and beautiful. So the abundance of the hair on the brows is of equal importance, as scanty eye-brows leave a bare, almost vacant, something-wanting sort of look in the eyes. When the eye-brows are shaggy, straggling and perplexed, there will be irritability of temper, peevishness or impetuosity, especially the latter, if the hairs project much and are coarse; the smoother they lie on the brow, the more calmness and evenness of temper may be expected. Amiable dispositions and fiery tempers can easily be read by the eye-brows; when the hair is fine and soft, however, the wild, perplexed appearance of the eye-brows may express a mild form of irritability, with gentle ardor. The more the eye-brows crowd down over the eyes, the more deep, firm, earnest, resistant and positive will be the character, the more penetrating the mind and expression of the eye, the more will the person be disposed to fight against difficulties, surmount obstacles and force his way through life. The greater the space between the eye and brow, or the more elevated is the eye-brow, the more passive, pleasant, approachable, easy-going, easily moved, volatile, less enterprising or pushing, and less inclined to meet trouble or contend with adversity, will the person be. If the eye-brows are quite high and weak, there will be a deficiency of fortitude and prudence,

and most likely a lack of profound thought. The weaker the eye-brows—that is, the less hair there is, the less power, ardor and strength of character will be found. White eye-brows are also said to signify weakness, but dark brows firmness and strength; with dark, heavy eye-brows I always associate strong, constant love for the opposite sex. Sunken eye-brows seem to express a severe and melancholic character. When the hairs of the eye-brows are compressed and firm, running parallel, as if cut, they show profound wisdom, a firm, mature, manly understanding, and a true and unerring perception; at least, so says Lavater. Occasionally we see people with eye-brows that come to a point on the root of the nose, and I have studied and searched for some time to decipher their meaning. My own impression is that they indicate a jealous, morose or cynical nature—one or all of these qualities combined. One gentleman suggested that it means stupidity, and an old book I saw says it indicates an ignoble, savage, malevolent, dishonest and impious nature. That stupidity is sometimes expressed with this peculiar formed eye-brow, I think quite likely, because I can conceive stupidity may be a companion of jealousy, for jealous persons generally act and do very stupid things—but that all these other horrible characteristics are expressed in that sign, I doubt very much; they may, however, be associated with heavy, bushy eye-brows, that come close down or hang over the eyes, and descend and meet on the nose in a V shape; such a formation as that certainly shows a savage, repulsive, ugly disposition, full of subterfuge, and hard to understand or deal with. The kind of jealousy I refer to here as indicated by the meeting eye-brows is that which springs from a peculiarity of the love nature, and not that kind of jealousy frequently found associated with a suspicious nature. In other words, I have come to the conclusion there are two kinds of jealousy, a love jealousy and a suspicious jealousy, the latter being the most unreasonable, mean and selfish, rendering the person possessed of it almost insane and liable to commit rash and even criminal acts; the former having more love in it is less harmful. There are various forms of the meeting eye-brows, which, of course, may modify their meaning. Sometimes there will be a tuft of hair in the center of the eye-brows like a little island, and one or two long, bristly hairs in the middle of the tuft. I am inclined to think that shows a fast nature or a disposition to



THE IMPURE AND IRRELIGIOUS FACE.

I do not know the person, nor even the name, this cut represents, but use it on general principles to illustrate this type of character. There are a great many similar faces and characters. The expression, as a whole, shows a nature far more susceptible to evil influences than to good impressions; and, unless properly and carefully trained in early life, are pretty sure to turn out bad. These small, black eyes are insinuating, artful, suggestive and wicked. There is also a certain kind of fascination about them which tempts and allures. The mouth is somewhat licentious. Such a nature will take to sin and general deviltry like a duck to the water, but will shun religious exercises, influence, restraint and society. The character is light and passionate, and wanting in strength and solidity. The face, though pretty, is mere animal beauty; nothing spiritual about it. The conscience of such a face is slippery, unreliable, sometimes treacherous, and will stretch like India rubber.

frequently gratify the sexual passion without any scruples as to the morality of such conduct. Sometimes a single deep, perpendicular line will be found with this tuft, and then I am inclined to doubt the sincerity or honesty of the person, especially in matters pertaining to the sexual instincts, but I make these two latter statements as suggestions rather than positive information.

To look at a man's mouth is to look at his heart, and the two are inseparably connected. As the eyes express the mind and spirit-life of the person, so the lips and mouth reveal the heart and social nature. Never decide on the general character of any man or woman till you have carefully studied the mouth, with its surrounding expression. I lay very great stress upon the mouth, in reading character, because it represents the heart, and the heart is the main-spring of all human action, the fountain from which flow all the desires, impulses, and habits of one's life, whether good or evil. No other feature shows so clearly how near man is by nature to the animal kingdom, or to the heavenly and divine character; soul beauty and heart depravity stamp their images upon the lips—they tell the story as to whether the mind is refined, cultivated and intelligent, or coarse, ignorant and stupid. There are several animals with beautiful eyes, but who ever saw one with a beautiful mouth; and the reason is apparent—no animal has the refined, intelligent mind, combined with a heart of love, to produce a mouth and lips like unto the human; and I repeat again, no other feature so clearly draws the line of distinction between man and the brute creation as the mouth, and no other shows how high or low a man is in the scale of humanity; no other so well adapted to compare man with man, woman with woman. I do not know that I can paint a better word picture of this feature than Lavater has done, when he declares the mouth to be the chief seat of wisdom and folly, power and debility, virtue and vice, beauty and deformity, of the human mind; the seat of all love, all hatred, all sincerity, all falsehood, all humility, all pride, all dissimulation, and all truth. I feel, after years of study, observation and experience, that I can endorse his description of the human mouth, and, in this part of my work, I make occasional selections from Lavater, partly in honor and memory of a great and good man, and partly because I discovered, after reading his work, or a part of it, that his mode and the results of his observations were so similar to my own,

although nearly all of my works, except this chapter, were written before I ever read Lavater. I may as well say right here, also, that Lavater was not, as some may think, the discoverer or even first writer on physiognomy—and he probably received many suggestions and signs of character from ancient writers; nor do I think all of his rules can be relied upon, nor is his work gotten up in a practical and popular style for the public to peruse and be able to practically apply. Lavater was a plain, unassuming man, a minister of the Gospel, who labored for the good of mankind; he was a great observer but not so great a thinker. His name is worthy of remembrance and should be handed down to future generations.

In selecting a suggestion or paragraph from any other author, I only use what I think, from my own observations and intuition, can be relied upon in the main if not in the total. I do not believe in writing a lot of theatrical trash of no practical value, just to fill up and make a big book, for if a man only writes what he knows to be a fact, or has learned or discovered himself, he will not write a very large book, especially on this science. Nevertheless, when most people go to buy a book, they look at the size of it and judge of the value of it accordingly; that is certainly a very foolish and stupid way of buying or judging of a book. It reminds me of a congregation who found fault with their pastor for preaching such short sermons; and when the committee called on him in reference to the matter, they asked him how long it took him to prepare his sermons. He said: "Well, it takes me most of the week to prepare two half hour sermons for Sunday; but if you want them three-quarters of an hour long, I can prepare them in half the time, and if you want them to last an hour or over, I can make them up as I go along." So the question is—reader, when you buy a book on a scientific subject—whether you want your information pointed and condensed, in a nut-shell, as it were, or spun out by the yard, to make a big book that contains no more information than it might in half the size, and will confuse your mind twice as much in trying to understand it.

If you want to know whether a man is really generous, good-hearted and noble-minded or not, the mouth is really the place to discover these qualities, or the absence of them. When both lips are fully developed, nicely formed, and of healthy color, you may expect to find a good-hearted nature—affectionate, generous, liberal, social,



AN INSURANCE AGENT.

This broad face and head shows a commercial, business and executive turn of mind. The nose particularly expresses a commercial tendency or talent which is seen in its width at the base and center and prominence in the ridge. The fullness of the eyes evinces a good share of the faculty of language, which, together with a good-sized and flexible mouth, renders him an easy and ready talker—a very important gift for an insurance agent. I should not call him a gabbler, however—he has too much reserve, common sense and aristocratic spirit for that. Too much talk is as bad as not enough, even for an insurance agent or a book agent. The great art of influencing another's mind in social, business or religious matters, is to know just what to say, when to say it and how to say it. Many a sale or bargain has been lost by inappropriate, excessive or ill-timed conversation, and I don't know but I might say many a soul has been lost in the same way. Some parents talk to their children too much, select the wrong time to do it and do not clothe their thoughts in the right language. When an intelligent young couple are courting they are very particular how they write and talk to each other; they should be just as particular in all the affairs of life. Words mean something, and when properly used are very effective instruments in moving the mind. I remember listening to an insurance agent one evening trying to persuade a man to take out a policy; he understood his business well, knew just what and how much to say and when to say it, and thus got him to insure his life. I have not selected this face, however, as a type of an insurance agent or canvasser; he is probably better suited for the office or business part of an insurance company.

neighborly and accommodating, especially when the phrenological organ of benevolence, located at the top and fore part of the head, is well developed; but should this organ be large, and the lips tightly closed and thin, you may get sympathy from such a man, but not much personal help or accommodation either in a commercial or social way. The thin lips are cold, precise, exacting, economical and generally close-mouthed; not necessarily secretive, though they are often called secretive—that peculiarity arises more from the indisposition to talk, especially where the organ of language is not large. Good speakers have large and flexible mouths, and such are more communicative than the small-mouthed and thin-lipped people. Thin, compressed lips have also a great deal of self-restraint, and control, and any passions such persons may have are generally kept in subjection; but the large-mouthed and full, thick-lipped person is apt to give loose reins to his passions and impulses, and such a mouth and lips denote a large amount of sensuality, particularly when the color is deep or dark crimson, the intensity of which will depend largely on the temperament. Indolence and inertia are other characteristics which generally go with very fleshy lips. If the lips, in addition to being thin and compressed, are straight-cut and sharp, you may look for stinginess, avarice and anxiety, especially if acquisitiveness and cautiousness be large, or the nose is broad and slightly hooking at the point. Firm or stiff lips, especially the upper, show firmness; but if the lips lack firmness, and are quick in motion, the character will be weak and wavering.

The feelings are very easily shown and read in the lips; agitation of the mind or trouble of the heart, for instance, will cause a trembling or twitching of the lips—and in this way guilt, insincerity or falsehood may be frequently detected, by watching the motion of the lips and the expression of the mouth, just as deaf people learn to read words by the movement of the lips; of course persons of a nervous temperament, timid nature and small secretiveness, will show their feelings more readily than others with an opposite organization. A lady once told me she always covered or concealed her mouth when she wished to hide her feelings; her emotions were too plainly visible in that feature for her comfort and peace of mind when in company.

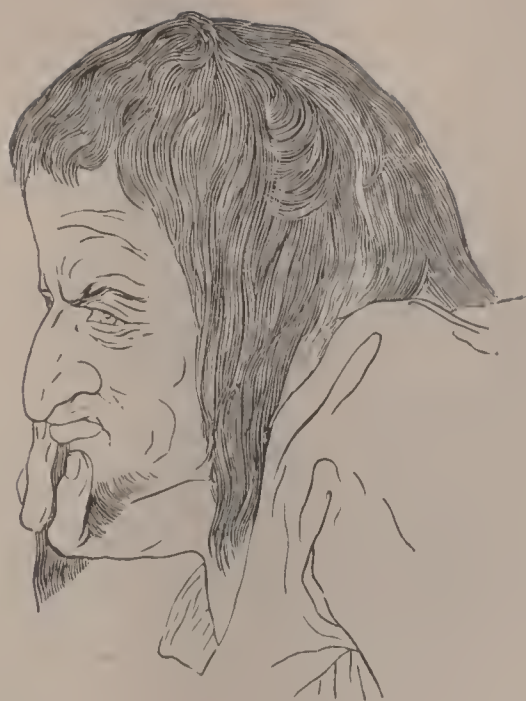
A straight line, lipless mouth is the opposite to the full, thick,

curved lips, not only in form, but in character; the latter—warm, ardent, social and graceful in social qualities; the former—indifferent, cold as an iceberg socially, but industrious, having the power generally to manage and control others as well as themselves. Bear in mind that the color of the lips will be an important consideration in determining the amount of sensuality in the person—the deeper the color, the more of it; the lighter red showing a milder form of passional and sensuous nature.

I do not like projecting mouths, having a pouting appearance; when such lips are flexible, soft, and tolerably full, they seem to me to express beastly sensuality, or a selfish, voluptuous nature, that will live in the enjoyment and gratification of the animal appetites, and indulge in the luxuries of life as far as they can, caring for self and self-pleasure only, regardless of others. There may be a vein of good nature in such mouths, but its manifestation will depend largely upon the conceit or vanity of the person being stimulated, for I believe these qualities to be also expressed in such protruding, pouting, flexible lips. If such lips are thin, there may be less sensuality, but a self-important, conceited, I-am-somebody sort of feeling.

Winckelmann, in his *History of Art*, says: "The projecting mouths of the negroes, which they have in common with their monkeys, is an excess of growth, a swelling, occasioned by the heat of the climate, like as our lips are swelled by heat or sharp saline moisture; and also, in some men, by violent passion. The small eyes of the distant northern and eastern nations are in consequence of the imperfection of their growth; they are short and slender. Nature produces such forms the more she approaches extremes where she has to encounter heat or cold; in the one she is prompter and exhausted, and in the other, crude, never arriving at maturity; the flower withers in excessive heat, and deprived of sun, is deprived of color. All plants degenerate in dark and confined places."

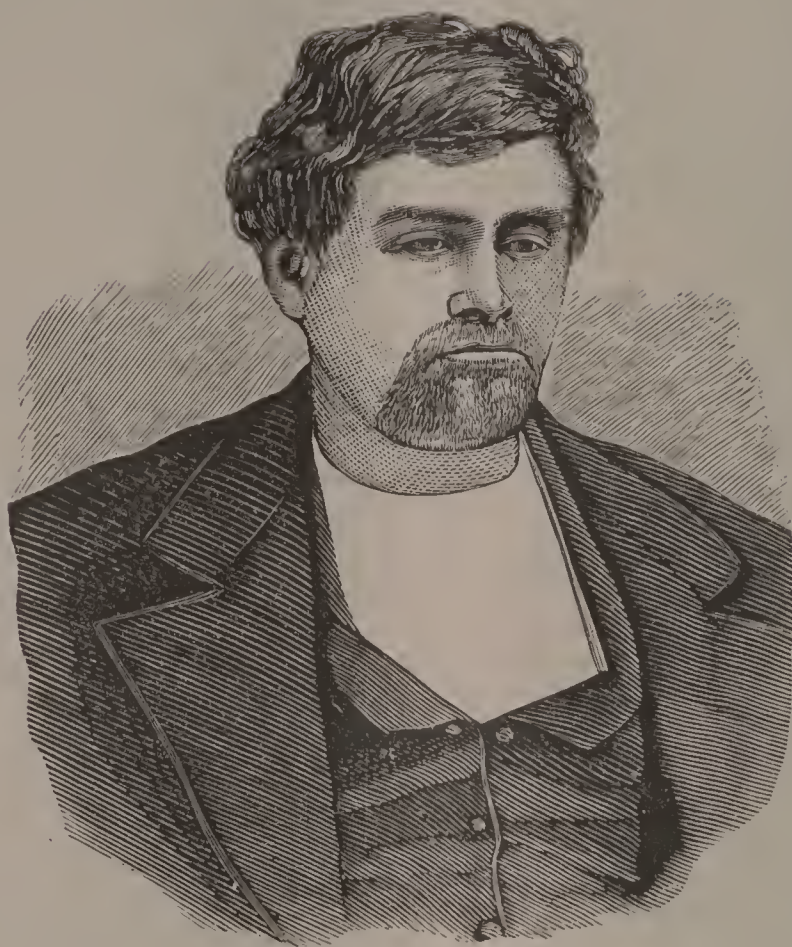
Mouths are objectionable, and reveal a character out of harmony, in which the lips are not even. In some, the lower lip projects beyond the upper, sometimes indicating an implacable, irreconcilable disposition when enmity is aroused, and seeking to bring or force others to their terms or conditions, and sometimes expressing a simple, childish sort of mind. When the upper lip protrudes or hangs over the lower, it appears to me to indicate a conceited



JUDAS ISCARIOT.

From a Painting by Holbein.

As to how much of a likeness this is of Judas I cannot say. It is certainly a strongly-marked Jewish face, especially the nose; and the facial form and expression indicates a mean, stingy and treacherous disposition. Note how the point of the nose hooks and droops almost on a level with the mouth; such natures are invariably deceitful or treacherous, and generally mean in their business dealings. A nose so convex and hooking as the above cut represents, is essentially selfish; and the friendship of a person with such a nose is rather shallow. The eye so small and flat expresses a small, mean, pinched-up sort of a soul; apt to be very secretive and cunning. The mouth reveals a common, coarse, vulgar mind; a decided lack of the æsthetical nature; and such a head of hair denotes a rough, slovenly organization, mentally and physically. I would no more think of taking such a face as the above into partnership with me than I would think of committing suicide.



A highway-robber. Note the rough and low organic quality; the large, thick, animal neck; the broad head between the ears, giving physical courage and force; also, the mean expression of the mouth, and the protruding under lip, indicative of an unkind and implacable disposition.

feeling, mingled with an anxious curiosity, and not very intelligent mind. All disproportion between lips, and all deformities of the mouth, show similar peculiarities of the heart. So, if one lip is fuller than the other, it means the affectional nature is not balanced, or some part of it deficient. Fullness in the upper lip shows the affections to be active, demonstrative, but fullness in the lower lip, with the upper thinner, shows the love nature to be passive, willing to be acted upon, but not demonstrative itself, except in a special way or on special occasions ; but when both lips are full, with a healthy color, the affections are both active and passive, willing to bestow and receive caresses and kisses. Lips or mouths drawn to one side, with an indentation and slight elevation of the corner, show a sarcastic, sneering, bitter, slightly malicious nature, with a feeling of contempt or disdain for those who displease them. A straight mouth is certainly more indicative of good feeling and straightforwardness than a one-sided one. Ugly, deformed-looking mouths belong to characters that are ugly and deformed ; rough, coarse, rowdy natures hang out their signs in their mouths. Toughs, pimps, and all the low, vicious classes of society, both male and female, have ugly, deformed, animal-looking mouths ; and, as a rule, thieves, burglars and highway robbers have either mean, sneaky eyes, or common, coarse, mean mouths, sometimes both ; and even in persons belonging to what is termed good society, you will find plenty of mean mouths—and whenever you see any mean, unpleasant mouth, rest assured you will find it in the disposition once it is aroused. There are a great many beautiful eyes and noses, but comparatively few beautiful mouths, especially among men.

Women, having more heart-nature, and being almost free from the dirty, degrading habits which men practice, have prettier and more perfect mouths—that is, in proportion to the number found in men. The tobacco habit is bad for the mouth and lips, and, though I have no desire to give offence, as already stated, I want to warn people against what is so injurious to body, mind and soul. Then the base passions of men, which are stronger than those of women, lend their influence in disfiguring the lips, and were it not for the mustaches some men wear, their mouths would spoil the look of their whole countenance. It is a blessed thing for humanity that the laws of nature compel people to sleep about one-third of their lifetime, otherwise the majority of the race would

have terrible and hideous looking faces, and passionate men and women would undoubtedly become raving maniacs. Sleep, however, gives rest to the propensities as well as the mental faculties, and serves as a check to their rapid and powerful growth ; for the passions grow up and flourish in the soul like weeds in the garden, and sweet, gentle, soothing sleep is the gardener that keeps them down, and prevents bad thoughts and habits from gaining too great an ascendancy over the moral and intellectual nature. The B.ble says : " The thoughts of man's heart are continually evil "—hence, if there was no intermission to these thoughts, day or night, what deformed features and fiendish countenances we would have ! Imagine the selfish thoughts and propensities of men having full play upon their faces for, say ten, consecutive years, without a moment's cessation. Do you think they would want their pictures taken at the end of that time ? Not if they first saw themselves in the looking-glass.

Aside from the moral aspect of the mouth its study is of very great importance to the business man, traveling agent, teacher, minister and judge, because it is the key that unlocks the outer door of the heart that you may look, if not walk, inside. Men always treat each other in business affairs according to their heart, nature or feelings ; their transactions in commercial life are not, after all, according to principle so much as how they feel toward you. For instance, a man is short of money and wants to borrow a certain sum from a neighbor or get the time of a note extended. That accommodation will depend on how in his heart he feels toward you, and to reach his heart and make a favorable impression you must know from his mouth what kind of a heart he has that you may be the better able to adapt yourself to his nature and ways of thinking and acting. If you see a man with whom you contemplate doing business, and he has one of the cold, heartless, thin, small, compressed lip mouths, you had better not get in his debt, give any mortgages or judgment notes, nor in any way place yourself financially under his power and control. You may expect such a man with such a mouth to foreclose mortgages and take all he can get, because he will not have heart enough to have any feeling for your financial embarrassment or personal suffering ; if he has the organ of benevolence he may have a little pity or sympathy and tell you how sorry he feels for your

misfortune, but like a shark he will gobble you up all the same. But when you see a man with a good sized flexible mouth and full rolling cushion sort of lips, then you will find, as a rule, a generous, neighborly, accommodating man to do business with, one who will frequently give or yield rather than take advantage of another's misfortune. I am speaking now on general principles—there may be exceptional cases arising from various causes. A man may have a good-hearted nature with bad habits or dishonest tendencies, which may lead him to do what he otherwise would not. You may also occasionally find a man with thin lips who may be disposed to be liberal, accommodating and neighborly.

Socially considered the mouth has a good deal to do with the happiness of people; suppose a man with full lips, showing a strong heart nature, selects a lipless, heartless sort of woman for a wife, he may get a good economical housekeeper, but he will not have an affectionate, warm-hearted companion, and will be minus the essential and womanly qualities that constitute a wife. It is these mean-mouthed women that rush into the courts with all sorts of frivolous excuses for a divorce whenever there is a little disagreement or disturbance at home, and just such mean-mouthed men that socially and financially starve their wives and perhaps desert them. Men and women with nice mouths are not apt—without some very aggravating cause—to play nasty, little, mean, dishonest tricks upon one another, whether married or single. But while on the one hand it is necessary to guard against the exactions, meanness and cold-heartedness of this almost lipless class of people, it is likewise necessary to deal cautiously with those having too much lip and mouth, whose excess of heart nature may make spendthrifts of them or lead them into acts of folly and wickedness, and for a business man to be too liberal in giving credit or too easy in his dealings with such persons, would be to injure them as well as himself, and perhaps bring ruin upon both. A man can be too free and lavish, as many are, as well as too close and stiff, and either extreme should be avoided. It is these big-hearted, free-and-easy fellows that run through fortunes, borrow money, get hard up, and after living as long as they can on other people “go to the dogs.”

The nose is also an important feature and adds very much to the beauty and finish of the face. A short, flat, insignificant nose

makes a peculiar looking face and causes its possessor to appear as though he didn't know much and would never amount to anything. Indeed the nose is what you may call the architectural feature of the face; it seems to be the supporting column of the forehead and the relief ornament of the whole face, and I rather think its shape, size and proportion will have considerable to do with a man's talent for architecture; its shape certainly reveals whether he has inventive genius or not, and its size has much to do with the boldness of a man's projects and the energy he has for pushing them through, and these are essential qualities to the architect. A man's taste is shown largely by his nose, for in the Grecian we invariably find the æsthetical nature, whereas, in the pug nose we do not. The strength, power and energy of a man's character may be looked for in his nose. The success of a general upon the field of battle will depend a good deal upon the size and shape of his nose. The histories of noted warriors all go to prove this, the exceptions, if any, being very rare. The success of a man in business will depend considerably on what kind of a nose he has, for if there is anything a man's nose does show clearly, it is his disposition to look after dollars and cents; his commercial, trading, speculating and energetic qualities of mind. Some men's noses are something like that of the hunting dog—they are regular scenters, and are very quick to smell business or scent a bargain, and once they get on the scent they follow it up like hungry bloodhounds. So, reader, before you consummate a trade or speculate with a man, you had better measure noses with him, for the length and shape of his may be too much for yours to cope with. Persons with long and sharp pointed noses have sharp, keen, ferret-like characters; they are quick to see into or through a thing, are quick-tempered and of a scolding disposition when the point of the nose is quite sharp. If the nose is long in proportion to the face you may expect to find a thoughtful and over-cautious character. A nose that is long, high, thin and bloodless is said to indicate consumptive tendencies. Noses long and hooking are also of a thinking turn of mind, but generally disposed to be moody and melancholy. Some species of the hooking point nose show speculative tendencies and a disposition to look out for number one and get even with offending parties; there is frequently a suspicious nature, especially if the eyes are light. Light-blue eyes and long, hook-



THE BRUNETTE.

From a European Photograph.

The American brunette is generally of spare, lithe form, with large, lustrous, penetrating and fascinating eyes. Some of them, however, are well formed, and quite plump and fleshy. Among the Jews this type is predominant; and many of them are very beautiful and 'luxurious in their development.



THE BLONDE—AN ACTRESS.

From a Photograph by Gehrig, of Chicago.

I selected this picture to illustrate the mental rather than the physical qualities of the American blonde. Physically, blondes are generally more voluptuous in their forms than the person represented in the above cut. But the cute, wide-awake, knowing, mirthful and somewhat cunning or artful expression, so characteristic of blondes, is here well illustrated. One of those smiling, happy, I-do-not-care,-in-for-a-good-time sort of expressions.

ing noses are invariably suspicious and jealous natures; they make themselves and their matrimonial partners miserable without any real cause. A nose in which the tip, on being pressed by the finger, feels as though separated into two parts, shows a person to be fond of allegory, metaphors and a natural critic of whatever he becomes interested in or attracts his attention. I have come to the conclusion that a nose broad on the ridge and point has greater strength and scope of character than the narrow ridge noses. Gladstone, the English premier, has just such a nose, and he is well known for his broad, deep, comprehensive and statesmanlike character. In the firm, bony noses we have the firm, argumentative and energetic characters, combined with good sense and integrity; but the fat or cartilaginous nose has more of the yielding and flexible qualities. A strong, firm, long, prominent and well-defined nose certainly stamps its owner as a man of nerve, courage, forethought, energy and great strength of mind, and if the nose is broad where it joins the face you may look for greater commercial and executive power than in the thin form. Lavater says that those men in whom the tip of the nose is firm are the most unwearied in their researches. There is one statement, however, which Lavater makes that I must beg leave to differ with. He says that the descent or space between the nose and mouth, as seen in the monkey, denotes meanest of meanness. My own observations have led me to believe that a long upper lip or length of space between the nose and mouth bespeaks generosity, a neighborly and benevolent spirit, while on the other hand, a short space, especially when the point of the nose droops and comes down almost on a level with the mouth, denotes a mean, selfish nature, a person of small ideas and actions, whose plans and efforts will be for self. It must be borne in mind that shape as well as length must be considered in reading character, and even if that peculiarity in the monkey does denote what Lavater claims, its form in the monkey and the human face is different, being convex in the former and straight, or nearly so, in the latter, so that the sign in the monkey would hardly be applicable to the human face. Peter Cooper had this long space in common with other philanthropic and generous, or good, liberal-minded and unselfish persons I have noticed. Whether these noble traits will be always found with this long space on upper lip or not, I would hardly wish to

positively state, but I am well satisfied that the shorter the upper lip and the more the point of the nose descends to the lips, and the flatter it lies upon the face, the more of the mean, selfish, unprincipled, unkind and somewhat deceitful character there will be.

The chin must not be overlooked in its relation to the face and character. A weak and retreating chin makes a weak looking face, and reveals a weak mind—it is a negative mind, whereas, a strong or projecting chin gives a look of strength and solidity to the face, and expresses a strong, positive mind. The chin of Wendell Phillips denotes the persistent, vigorous and positive mind of that great advocate of human rights, and adds much to the force and expression of the other features of his face. The outline of a face, when viewed sidewise, that projects in the center and rapidly recedes both ways—that is, towards the hair and chin, will reveal a character and mind that is very weak, deficient in force, power and will, and almost if not quite idiotic. Plenty of chin is a good thing to have, though a man may have too much chin as well as too much cheek. The reader must not confound a receding forehead with a receding chin; the former shows a practical, matter-of-fact and often talented mind, providing it does not slope too much, and is not narrow; but the latter always shows a mind that is negative and deficient in some kind of mental power.

There are several kinds of wrinkles in the face, differing in depth, length, and the direction in which they run; they are worthy of study, as they relate largely, as I think wrinkles in the hand do also, to the past life of the person, as well as present indications. Deep wrinkles are generally found where the life of the person has been given to profound thought and study; they do not belong to shallow or know-nothing minds. Two or three deep wrinkles or lines running up perpendicularly from the root of the nose mark the close thinker, one whose mind has been intently riveted upon some special subject or study, generally of a scientific nature. Sometimes they may be caused by a scowling, frowning, discontented disposition, where the individual has considerable to annoy him and cross his path. The expression about the eyes, however, will readily reveal the difference of meaning to be attached to these lines. Sometimes one deep wrinkle will be seen between the eye-brows, extending upward from the root of the nose; the exact meaning of that I do not feel sure about, but do not consider

it a good sign, nor indicate the thinker, as the two or three wrinkles do. There are some wrinkles that mark the man of thought, and some that show the person's life to have been one of cares, anxiety and perplexity. Fine wrinkles, running all over the face in all directions, show a fretful disposition, brought on by a life of cares and poor success. If they are deep, however, they denote a life that has been devoted to miserly habits. When the wrinkles of the forehead have a broken or confused appearance, and are shallow, it shows the person's mind or understanding to be befogged, confused and weak. The deep wrinkles occasionally seen across the top of the nose, have been defined by one writer to indicate consecution or continuity, and by another, that it denotes that the person has been accustomed to command. That is another wrinkle I have not yet decided on, and the reader can help solve the problem himself, because I think it well to call the attention of students of the face to important signs or marks upon the features, even though I may not be able to give a positive definition to all of them.

There is a good deal to be learned yet about the human face, and it needs the researches of a good many persons in establishing the meaning of the shapes, marks, colors, wrinkles, and other peculiarities of the countenance. That is one reason why I organized a physiognomical society in New York City, that further discoveries in this useful and highly interesting science may be made.

The smooth-faced people, that have scarcely any wrinkles, are more shallow than deep; they live outside of themselves, as it were, rather than inside; and the round, plump, fat-faced, full-grown people, that have no wrinkles worth speaking of, are generally irreligious, unprincipled and dishonest, and prefer to make a living by their wits rather than honest labor—hence are very apt to become politicians, or engage in some kind of business that will bring in money in a free and easy style, such as selling lager beer, etc., or they may speculate or bet at races—anything to make money easily, no matter whether their business (if you can call it such) is honest and good or not. Sometimes these smooth, dishonest faces are quite plausible, and inclined to flatter, especially if they think they can make anything out of a person by so doing.

Smiles, though beautiful to behold, and sweet and agreeable to our feelings, must be closely studied, and their meaning taken with caution. They are intended to express the approbation, pleasure

or innocence of one person to another ; but behind a smiling countenance there may be a deceitful, treacherous, and even murderous heart. We can be thankful, however, that a villainous character and smiling face is the exception and not the rule, and these exceptional cases can be detected by close observation of the whole face, because such smiles are forced, they are not natural, and the evil that lurks behind will stain the smile with insincerity. Persons who always have a smile, simper or smirk upon their faces, have little talent or force of character ; they try to please, and court the good opinion of everybody they come in contact with, and rely more on the good opinion of others than they do on their own judgment or conduct. By their smiles they also try to divert rather than seek criticism of themselves.

The hair has already been partially alluded to and described in my definition of colors, for what is true of the complexion is partially applicable to the hair. The quality of the hair is of important consideration, because it indicates the quality of the mind and character, whether coarse or fine. Black hair is indicative of passion and strength of body and character, whereas very light hair, almost white, denotes a feeble constitution and shallow feeling. Light-haired people are more sprightly, showy and amusing than the dark-haired, but they are never so deep in character and feeling nor so profound in thought. Yellow-haired people are similar to those with very light hair. They are more entertaining than philosophic, are gay and lively, fickle, changeable and fanciful, hence their affections are neither strong nor lasting. They are fond of the sensational and emotional in the world of literature ; they want light, entertaining reading, rather than solid, instructive and scientific books. Light and yellow-haired people, however, are more docile, teachable and progressive than the black-haired. The various shades of dark brown indicate a good degree of intelligence, amiability and common sense, with the feelings not too strong or deep, nor yet shallow or fickle. Curly hair generally denotes a brilliant and vivacious mind, with a quick-tempered, changeable and sort of April weather character. When the hair is stiff and straight, the character, though a little harsh or coarse, will be firm and inclined to honesty. Curly hair is more inclined to dishonesty. The difference between the Indian and Negro

pretty well illustrates this, the former being more honest than the latter.

In judging character from the hair, or any single feature, it will be necessary to be guided by other conditions, features or expressions of the face; then by putting them all together you will be better enabled to form a correct estimate of the talent or disposition of the person you are trying to read. People must use their intuition and common sense in regard to physiognomy, and instead of trying to determine a certain trait or talent by one sign or feature, combine all the indications of the face and head, and then draw your inference. The trouble most people have in reading faces arises from the same cause that their difficulties in regard to many other things do, that is, they jump at conclusions too quickly. Be careful and thorough in your observations and you will make less mistakes. Be careful and thorough in your business affairs and you will have less failures.

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